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ANTIQUES

JULY, 1925



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A MONTHLY PUBLICATION *for* COLLECTORS & AMATEURS

The KING HOOPER MANSION *at* MARBLEHEAD, MASS.

An early American Dwelling in an unspoiled early Town

FORTUNATELY for those who love old-time things and old-time places, modern industrial and commercial progress has passed by some few New England Colonial communities. And these have providentially fallen asleep, to remain almost as they were a century and more ago, and to awaken only for a brief period in the summer to greet the visiting pilgrim.

This is true particularly of the coastal towns,—active with ship building, and fishing, and mercantile adventure in sailing days, but lacking facilities to cope with more favorably situated ports, as the age of steam approached.

Such a town was Marblehead, and such it remains today. Its narrow, crooked, cobbled streets twist steeply to the sea; white cottages cling to its rocky slopes, while at the water's edge, cluster the sway-backed sheds of fisherfolk beside black wharves. It is a place of quaint corners and alluring vistas, of little houses and little shops, and bright gardens blooming behind white picket fences.

But, here and there, as evidence of the great days of old when merchant princes dwelt in Marblehead, there still stand some stately eighteenth century dwellings. Of these the so-called King Hooper Mansion is perhaps the finest and most interesting.

Built in 1745 by the merchant Robert Hooper, it was, in its day, a symbol of New England magnificence and hospitality. "King" Hooper its owner was called; for he was fair and upright in all dealings, and a royal host besides. The three story mansion which he erected fronts on the cobbled thoroughfare where this expands to form almost a square. The exterior is severely plain but carefully proportioned. At the rear, the mansion windows

look out across a long back garden to the ocean, where Hooper's ships went sailing.

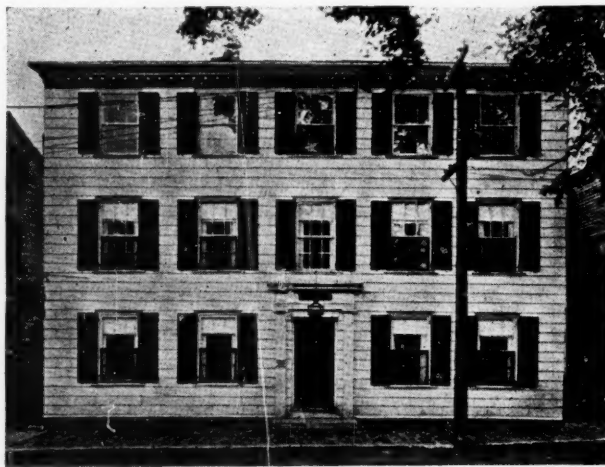
Within the house, a great carved staircase leads to the upper floors, the topmost of which King Hooper maintained as one great banquet room with vaulted ceiling. His own apartment he had fitted to resemble a ship's cabin. Throughout

the place he spared no pains to insure the ultimate in that perfection of exquisite proportion and detail for which his century was famous.

When King Hooper died, his house passed to strange hands and to other uses than those of luxurious living and generous hospitality. It suffered, like many another fine old place, its period of decay. But within the past few years it has been conscientiously and skill-

fully restored to its original estate. I have completely redecorated the mansion this year and have furnished it throughout with the finest procurable examples of early American furniture, not only of the primitive period, but of the later years of sophisticated elegance, when mahogany and painted satinwood and rich inlays were in vogue. I know of no place where the student of fine American antique furniture can better undertake to establish his standards of quality, or where the home-maker can more satisfactorily visualize the ensemble of early furniture in its proper setting.

I have not equipped the King Hooper Mansion as a salesroom, but as a place of demonstration. To acquaintances and strangers alike, I extend a most cordial invitation to visit the Mansion during the present summer and to avail themselves, as they will, of the opportunities for study and enjoyment which it places at their disposal.



THE KING HOOPER MANSION

I. SACK

*Marblehead &
Boston, Mass.*



AN ARRANGEMENT OF EARLY AMERICAN FURNITURE IN A BEDROOM OF THE KING HOOPER MANSION



AN ARRANGEMENT OF EARLY AMERICAN FURNITURE IN A LIVING ROOM OF THE KING HOOPER MANSION

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This is the Shop opposite the Old Wilson Tavern, an Eighteenth Century Inn and Posting Station

IF you have not the book, why not consult the author? VAN RENSSELAER'S *Early American Bottles and Flasks*, in the field which it covers, offers the working basis for every collector. The author's collection is displayed at the WILSON TAVERN, and the author himself is available to safeguard every purchase

by advice based on long study and exacting research.

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THE seasoned traveler is one who has developed both the knowledge and the independence to visit popular resorts at a period sufficiently out of season to gain for him every assurance of reasonable rates, comfortable accommodations and the best of service. The wise collector proceeds on much the same principle. He usually keeps either ahead of each new fad or well behind it, and he does his most active buying when the season's tide of trade is at the ebb. To such wise collectors, and to those acquiring wisdom, I extend cordial invitation to call upon me during this New York summer, when there will be time for leisurely study of my collections and for that exchange of gossip and opinion which offers one of the chief delights of collecting.

Henry V. Weil

126 East 57th Street

NEW YORK CITY

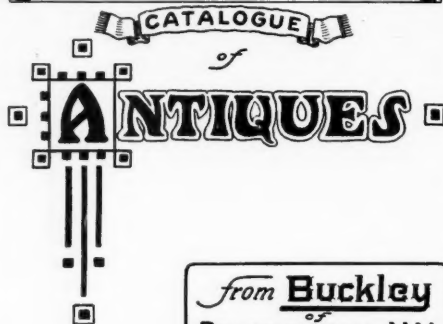
Catalogue, 1925

NEVER before has such a catalogue of antiques been compiled. It is made up of 64 pages, listing 1500 items of glass, furniture, rugs, pewter, etc., with beautiful illustrations and brief pointed descriptions. Every article is priced and each collection is prefaced with a short history, which includes information on how to distinguish the genuine from the counterfeit.

The protective and instructive value of the catalogue is beyond calculation. It serves at once as a guide to prices, classifications, and authenticity. Dealers and collectors who have seen it are unanimous in their praises. No lover of antiques can afford to be without one.

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*We have an exceptionally
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200 Illustrations :: Illuminating Text

THIS is a book which accomplishes something which no previous work has attempted; namely, an analysis of the characteristics which distinguish the pewter wares of one nation from those of another. The discussion of the thumb-pieces of lidded vessels is alone sufficient to justify the volume.

The edition has been kept small and the sale has been restricted, because ANTIQUES prefers to confine its first published book to the circle of those who will appreciate in a collectors' manual both intrinsic quality and the assurance of early scarcity. *There will positively be no reprinting of NATIONAL TYPES OF OLD PEWTER. Immediate ordering from the publishers is advised.*

ANTIQUES, INC., 683 Atlantic Avenue, BOSTON, Massachusetts

CLOCKS

A Collection of Them.

AMERICAN CLOCKS, ENGLISH, FRENCH, GERMAN, DUTCH CLOCKS.

RARE JAPANESE CLOCKS.

BANJO CLOCKS (25 of them) by Willard, Curtis, Dunning and others.

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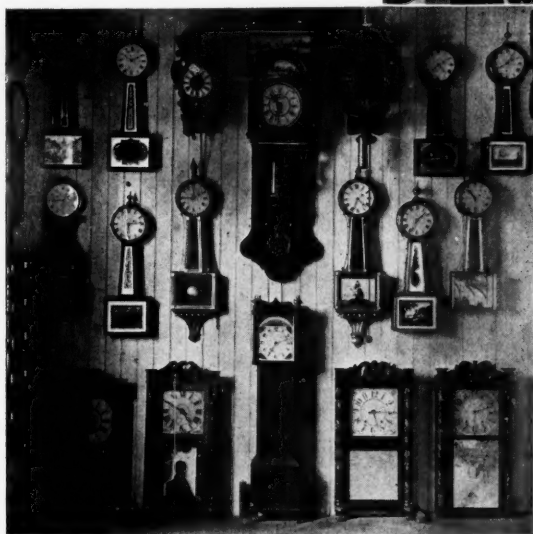
FIVE FRIESLAND CLOCKS, FROM HOLLAND.

FIVE LYRE CLOCKS, by Stowell, Willard and others.

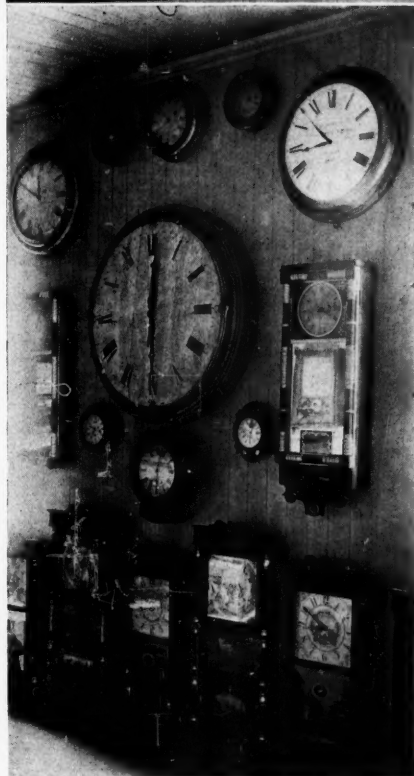
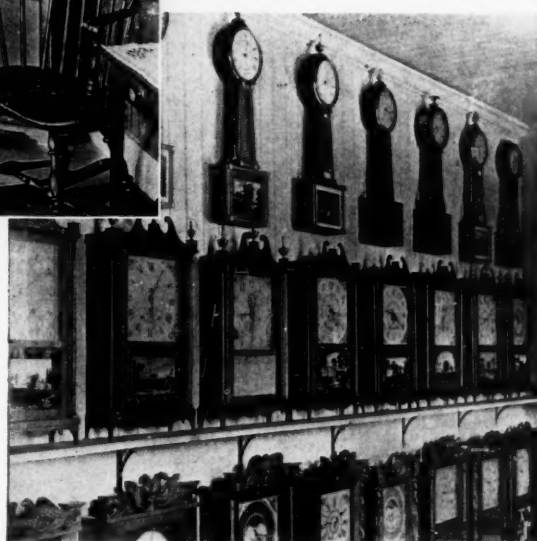


MORE CLOCKS

FIFTEEN GRANDFATHER CLOCKS, *English and American*. UNUSUAL CLOCKS, MIRROR CLOCKS, 8-DAY CLOCKS, 30-HOUR SHELF CLOCKS. ALL ARE IN GOOD TO EXCELLENT CONDITION WITH ORIGINAL DIALS AND PAINTINGS—FOR THE MOST PART—AND ORIGINAL WORKS. TO DUPLICATE THIS COLLECTION TODAY WOULD BE QUITE BEYOND POSSIBILITY.



The illustration gives some idea of the variety of my collection and the excellence of its condition, but not of its size.



THIS great collection of clocks—one of the most comprehensive in America, consisting of 350 examples, representing 20 years of collecting—is for sale.

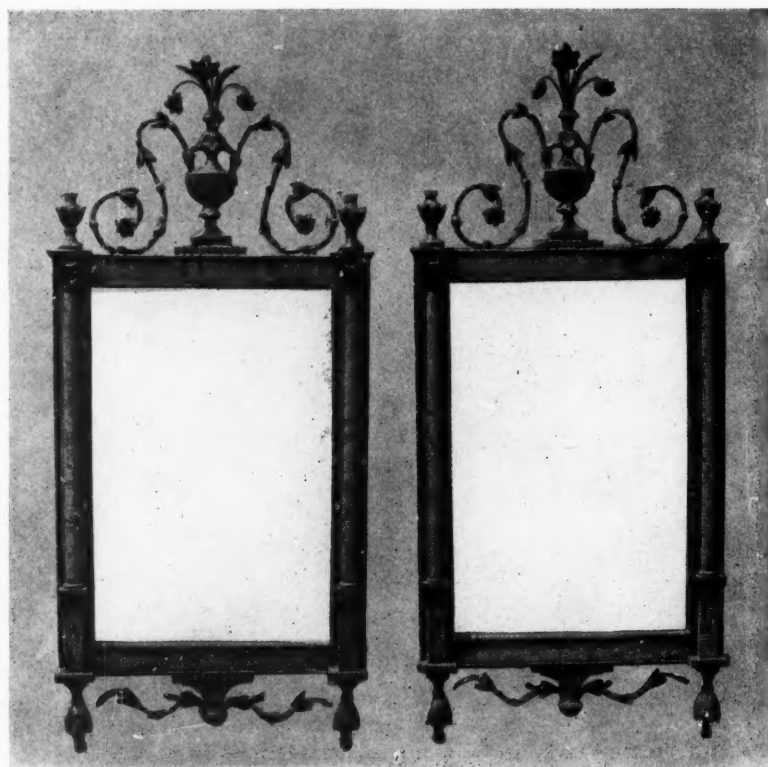
Only one condition attaches to the transaction—the purchaser takes the entire collection. After that he may do with it as he pleases. I know, however, that for the syndicate or the wholesale dealer in antiques, these clocks should yield a small fortune in profit.

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L. C. FLYNT
MONSON, MASS.

Please make appointment in advance





A PAIR OF BILBAO MIRRORS

BILBAO Mirrors, so called after the town of Bilbao, on the border between France and Spain, are now usually found in the old New England seaport towns. Tradition has it that they were brought over by the old time sea captains as presents for their wives and sweethearts; so one can imagine the loving care which they received on the long voyage to these shores.

On glancing at these Mirrors one realizes what wonderful taste these fine old seamen had to select such works of art.

This pair of Mirrors, with their slender marble pillars, surmounted by gilt urns and graceful scrolls, so characteristic of the genuine Bilbao type, are in their original condition. The tone of the marble and gilding is that which time alone can give.

They are now hung in my galleries, together with other fine Mirrors of early periods.

LOUIS JOSEPH

381 Boylston Street

BOSTON, MASS.

If some of us are inclined at times to think that antiques are growing too rapidly expensive, let us take what thought we may to safeguard ourselves by helping the dealer to keep his cost of doing business within reasonable bounds.

Inquiry and correspondence, and, often, the furnishing of photographs, are essential to satisfactory long range transactions. But photographs are, in themselves, costly; and the maintainance of clerical aid for correspondence constitutes a material expense to the dealer.

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ANTIQUES

TABLE of CONTENTS

Vol. VIII JULY, 1925 No. 1

	PAGE
Straw Marquetry Plaque	Cover
Decorated Box	Frontispiece
The Editor's Attic	11
Some Significant Chairs	15
Pennsylvania Bride Boxes and Dowry Chests	
I. Preliminaries <i>Esther Stevens Fraser</i>	20
Blunderbusses <i>Charles Winthrop Sawyer</i>	24
Plumbeotype <i>Ruel Pardee Tolman</i>	27
Tyrolean Schnappsflaschen	
<i>Susanna Shanklin Browne</i>	29
The Highest Priced American Book	
<i>George H. Sargent</i>	32
Current Books	34
Answers	35
Questions and Answers	36

HOMER EATON KEYES, Editor
ALICE VAN LEER CARRICK, Editorial Consultant

LAWRENCE E. SPIVAK, Business Manager
SIDNEY M. MILLS, New England Representative, Boston Office
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FREDERICK E. ATWOOD, Treasurer

The failure to return to a dealer the photographs which he has loaned for inspection imposes an unnecessary and irritating cost upon him. Idle inquiry which seeks merely to satisfy curiosity or to obtain free appraisal, if many times multiplied, becomes similarly costly.

In the field of collecting, so much depends upon the maintainance of confidence and good will on the part of both dealer and client that neither party can ever afford to fail in courtesy and consideration for the other.

The magazine ANTIQUES is the only magazine published by ANTIQUES, INC., and is in no way connected with any other publication.

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JULY 4th — *The Honored Day.* BIRTHDAY GREETINGS TO
THE UNITED STATES OF AMERICA
JULY 4th, 1776.

OUR HONORED PRESIDENT, CALVIN COOLIDGE
JULY 4th, 1872

The Katharine Willis Antique Shops

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THESE are an inspiration to collectors, and to those seeking home furnishings with the distinctive charm of the handiwork of the early craftsmen; and they may be acquired at reasonable prices.

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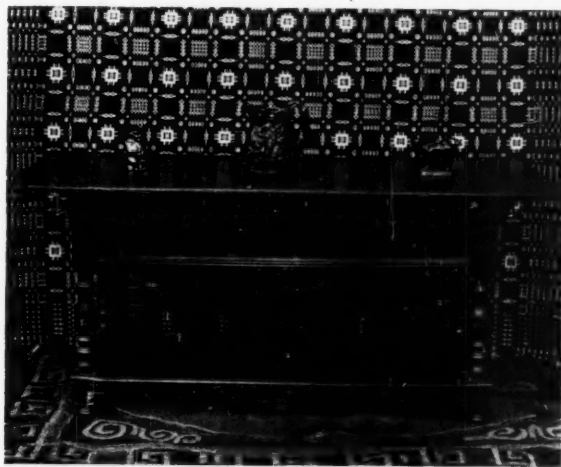
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SIX-FOOT PENNSYLVANIA WALNUT STRETCHER TABLE (c. 1700)



DECORATED BOX

An interesting love token from Pennsylvania. The white of cuffs and neck ruffles is obtained by pasting white paper on the wood ground. To what extent such boxes as this were made in Pennsylvania, and to what extent imported from Germany would be difficult to determine. See discussion on page 22.

Owned by Clarence W. Brazier

ANTIQUES

A MAGAZINE for Collectors and Others WHO FIND
INTEREST IN *TIMES PAST* & IN THE
ARTICLES OF DAILY USE & ADORNMENT
DEvised BY THE FOREFATHERS

Volume VIII

JULY, 1925

Number 1

The Editor's Attic

Medal, Token or What?

LINKED, albeit rather tenuously, with Indian medals and special metal tokens of various kinds seems to be the curious so-called "jewel," here reproduced. This specimen, which is $4\frac{3}{4}$ inches long by 3 inches wide, consists of two convex plates of what appears to be silver, so joined in a beaded silver frame as to constitute a locket-like pendant.

The gilded obverse of this jewel shows a relief decoration illustrating the fable of the old man, his sons and the bundle of sticks. Below, a flowing band carries the legend, *Unanimity is the strength of society*. The reverse bears simply the inscription:

The Gift of
JOHN FLUDE
Broker
Gracechurch Street
London, 5th April, 1785

to
the PRESIDENT of
Dartmouth College
for the time being
at Hanover, in
the STATE of
NEW HAMPSHIRE

This somewhat ponderous ornament was presented to John Wheelock, second president of Dartmouth College, at the time of

his visit to England in 1785 for the purchase of various institutional apparatus. Whether John Flude, broker, served as intermediary in certain transactions and felt moved to display his gratitude for learned patronage by bestowal of the jewel is not known. Neither is it known to what extent Wheelock valued this token of middle class foreign appreciation. That he failed to take deeply to heart its exhortation to harmonious union is, however, certain; for his administration of Dartmouth's affairs terminated in an academic row, involving president, trustees, faculty, student body, the legislature of New Hampshire and eventually the United States Supreme Court. Even today the echoes of that conflict peal through



the corridors of jurisprudence and rumble sonorously beneath the domes of academic oratory.

The Cover

INTRICATE handiwork may represent the worker's need for killing time quite as much as his inherent love of art for its own sweet sake. A case in point is offered by the elaborate scrimshaw carvings turned out by sailor men during monotonous voyages before the age of steam. The bone ship models, too, wrought by French prisoners of war in England during the early years of the last century are more than mere evidences of a high degree of skill patiently applied; they are, equally, tributes to the power of tedium. So, too, are the exquisitely wrought monastic manuscripts of the middle ages and the impeccably minute conventual stitchery of olden times and of today.

Whatever the European origin of the process—and it may well have been monastic—straw marquetry appears to offer yet another form of expression likely to be utilized only by those to whom idleness is not a luxury but a nightmare. Its manufacture—like that of ship models—was one of the resources of French prisoners in England, and was, in fact, directed to the embellishment of some of the boxes in which certain of the triumphs of minute naval architecture were displayed.

The curious example of straw work reproduced on this month's cover of *ANTIQUES*, while neither French in provenance, nor boasting more than half a century of years, is related to the earlier European examples by general technique and, it may also be, by prison association. The piece in question is a plaque measuring $8\frac{3}{4} \times 7\frac{1}{8}$ inches. Obviously it is of Mexican design and workmanship. A companion plaque pictures in similar material the Cathedral of Mexico City, with mule-drawn tram cars in the foreground. In both specimens the colors are greens, buffs, and purples. These two plaques are owned by Mrs. Walter M. Hubbard of Keene, New Hampshire, to whom the Attic is indebted for their use.*

*Concerning straw work see *ANTIQUES*, Vol. IV, pp. 213, 214; Vol. V, p. 187; and concerning the work done in English prisons see particularly Williamson's *The Amateur Collector*, Chapter XXX.



A Rare Southern Table

FOR the accompanying pictures of a very unusual—perhaps, even, unique—gateleg table the ARTIC is indebted to the latest owner of the piece, Francis P. Garvan of New York. The table was found, not long since, in the Albemarle Sound district of North Carolina. Of its further history nothing is known; but since, with the exception of part of its one drawer, it is built, throughout, of Virginia walnut, its origin may safely be attributed to one of the southern states. Of this drawer, the sides are made from Carolina pine, and the bottom from spruce. Like many southern tables of its class, this example is of liberal size, the top measuring five feet by four feet six inches.

GATE TABLE (two views)

An unusual example in which the gates, instead of being pivoted after the traditional manner, slide in and out, along the guides of a slotted board. The mechanism of the arrangement is more clearly observed in the small view at the left. In general appearance and proportion this table is like others of its kind. Material is Virginia walnut. Date c. 1700-1720. Owned by Francis P. Garvan. Photographs by the Metropolitan Museum of Art.

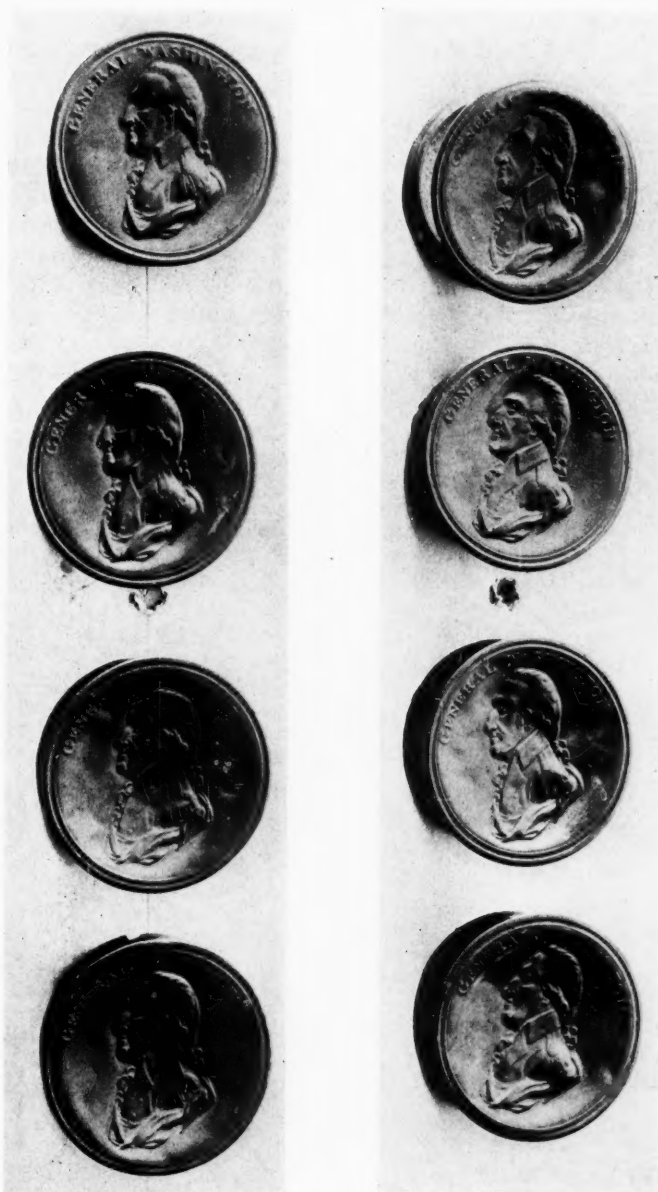
The unusual feature of this specimen is the arrangement of its gates, which support the leaves when the latter are raised. Orthodox table gates are pivoted to swing out for support, and back again for snugness. The gates under discussion are, on the contrary, fixed, above and below, to slotted boards, along which they may be pushed in or out as need be.

Doubtless the inventor of this device was quite satisfied that he had established an important improvement over the old fashioned gateleg. But, if his method aroused enthusiasm among his neighbors, news of the fact has since been suppressed; for no other table similarly equipped is known to exist.

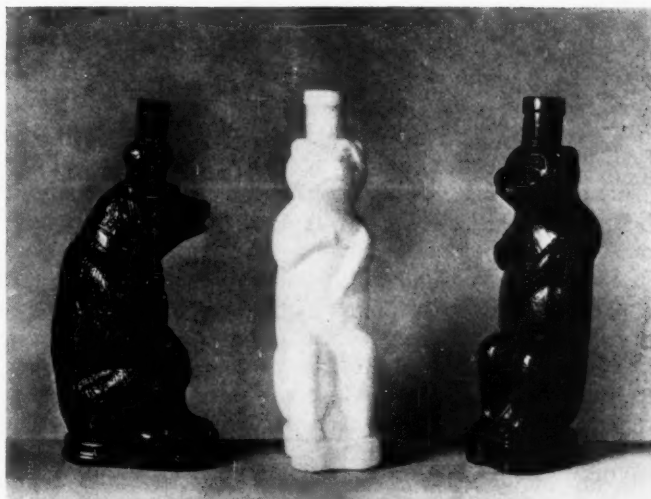
Reason for this lack is not difficult to discover. The pivoted gate may have displayed some elements of weakness, yet it was, on the whole, to be trusted; though, at times, an inadvertent push might swing it home, and drop leaf and family crockery in tumultuous confusion. The slide gate would not be liable to such dislocation; but in damp weather it must, occasionally, have shown a tendency to stick beyond the dislodging power of any available human combination of blows and invective. Better a gate too yielding than one too stubborn.

A Twin-Four Washington

THEY are all quite alike, so that the only reason for picturing this full set of brass drawer knobs is that of demonstrating the effect of completeness. There is no gain-saying its impressiveness. Brass portrait medallions were apparently not uncommon in the early years of the nineteenth century, and they were put to a variety of uses. The Attic recalls a set of them, representing different early American notables, which was used most advantageously to provide metal finials for a tall clock. Other examples turn up occasionally, doing duty in the supporting of old time mirrors. The group here pictured is, however, the first unbroken set of portrait knobs for furniture which the Attic has observed. They belong to Mrs. Frederic Leiter of Hagerstown, Maryland, thanks to discovery on the part of Edward Knodle of that city.



BRASS MEDALLION DRAWER KNOBS WITH PORTRAIT OF WASHINGTON



Pre-Bolshevik Bears

IN Plate IX of Van Rensselaer's *Early American Bottles and Flasks* is pictured an alluring olive amber bottle in the form of a bear sitting upon its haunches and clasping its comfortably convex paunch with ecstatic paws. The notes accompanying the picture, however, carry no information as to the origin of the bottle, though there has been frequent assumption that, like many other containers of special form, this specimen had done mid-century duty in dispensing some of the many patented "bitters" which enabled the more scrupulous among our Victorian ancestors to enjoy some mild alcoholic stimulation without doing violence to their strict temperance principles.

Now, however, it develops that the bear is neither an American product nor an ostensible pillar of pre-Vol-stedean virtue. Witness the subjoined letter from a friendly correspondent:

Dear Sir:

The three Bear bottles shown in the photograph which I am sending you held excellent Russian Kümmel less than a dozen years ago, and recall Dr. Williamson's remark, in the chapter on Curious Old Wine in his book *The Amateur Collector*, "and those of us who are connoisseurs in liquors wonder when we are ever going to get a really good Kümmel again, because the present stuff is not worth drinking." This Kümmel sold for about eighteen dollars a case shortly after the late war started; at somewhat less a few years before. It was commonly called White Bear and Black Bear Kümmel. This shape of bottle, an importer once told me, was much more popular in New York than in Boston, and comparatively few of the type were shipped to the Boston market.

The unsuspecting collector is liable to think these bottles early American, as they have already appeared in the antique shops. They are worthless from an antiquarian point of view, but there is still a certain sentiment attached to those that, in their time, have brought a modicum of joy to the family.

A short time ago, I asked an English dealer, who happened here, the value of a certain article made in London about 1855. His answer was, "You could not give it away in England. But I don't know what it is worth here; the Americans collect such funny things."

"That will do for today," as my teacher used to say, after giving out enough lessons to keep me up half the night.

Very truly yours,

Aaron Davis*

*This Aaron Davis, it may be observed in passing, is a Bostonian; and is other than the writer, of identical name, who has enriched the literature of collecting with a number of excellent short stories.

Kümmel, as some will recall, is a beverage of vigorous constitution, flavored with anise. It was once viewed by the unregenerate as an agreeable companion to after dinner coffee. Essentially a Russian tippie, it is, or was, produced in the neighborhood of Riga, from which port it was shipped abroad. Questions as to whether or not Kümmel may have been carried to this country in bulk and here transferred to specially tempting bottles such as the ones pictured have been set at rest by a reminiscent expert of the S. S. Pierce Company of Boston, who assures the *ATTIC* that the bears are the original guardians of their precious contents and are, accordingly, to be awarded a European birth certificate. But whether they were made in Russia, East Prussia, or Bohemia, is past telling. Of the three pictures, two are rather crude generalizations: one is quite excellently modeled.

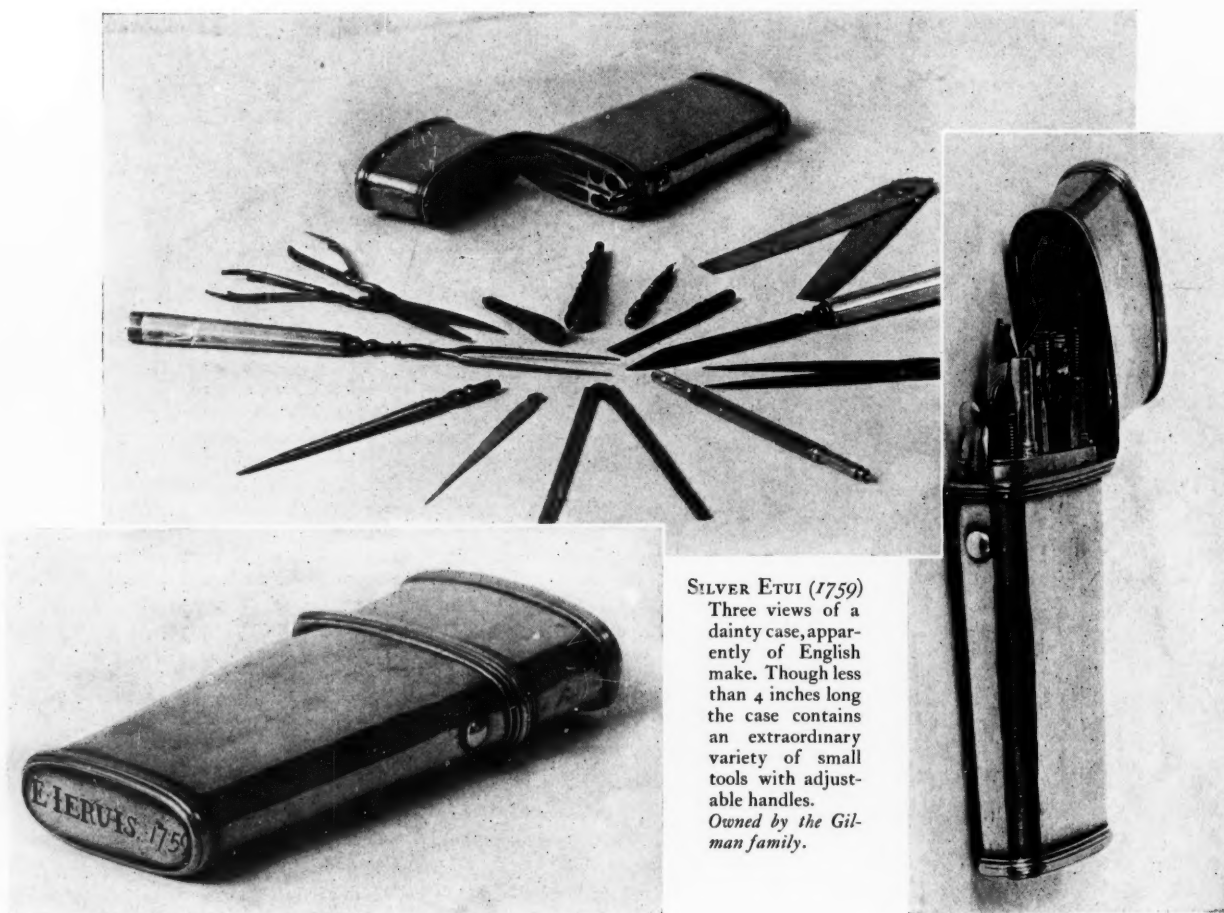
Were it not for America's extraordinary inherent powers of destruction, these Russian bears—albeit empty—should be quite common in this country. At one time they invaded our shores in large numbers. Toward the beginning of the war, however, according to the expert above quoted, the competition of a German-made Kümmel, which was imported in plain bottles, was seriously affecting the sale of the Russian product in the American market. To the bears encountered, therefore, a minimum age of ten years may be granted, and a maximum not much greater. Their classification should, therefore, be changed from early American to late Bacchic.

Exquisite Exactitude

THE exquisite precision of eighteenth century hand workmanship could hardly be better exemplified than by the dainty silver etui here illustrated. Only three and five-eighths inches long and two inches broad—dimensions which would permit its being carried in a reticule—this magic case contains an extraordinary variety of more or less useful articles, for each one of which a special compartment is provided. Evidently the silver handles shown attached to knife and fork are equally applicable to the threaded heads of several of the other implements. Materials, throughout, are of steel and silver except for the diminutive folding memorandum tablet, which is of ivory.

Just what purpose this outfit was intended to serve would be hard to say. Many of the utensils might prove handy in the preparation and execution of embroidery or other fine needlework. The presence of knife and fork may constitute no more than a tribute to a universal human requirement.

On the bottom of the etui occurs the name *E. Jervis* and the date, 1752. There is no maker's mark and no tradition as to the origin of the piece. The owner was, however, probably an Elizabeth Jervis, elder relative of the Charles Jervis, of Philadelphia, whose daughter Maria wrought the embroidered panel produced in *ANTIQUES* for April. The present owners are the Gilman family of Brunswick, Maine.



SILVER ETUI (1759)

Three views of a dainty case, apparently of English make. Though less than 4 inches long the case contains an extraordinary variety of small tools with adjustable handles. Owned by the Gilman family.

Some Significant Chairs

Illustrations from the collection of Miss Mary C. Pefferman; photographed by Harris and Ewing

WHEN the average person thinks of southern furniture, he usually conjures up a vision of massive forms embellished with flamboyant veneers and framed by heavy and often elaborately carved members. Such, indeed, was the favorite furniture of the South during the period between the close of the War of 1812 and the decade and a half preceding the Civil War. Its size and proportions accorded well with the spacious rooms of great plantation houses, and its somewhat ostentatious richness of color and pattern satisfied a taste which was, sometimes, rather more luxurious than sensitively discriminating.

When Empire furniture once entered the home there remained small chance for pieces representing an earlier régime. Dwarfed in their scale beside the imperial newcomers, unable to compete in impressiveness of decorative elaboration, the furniture pieces of the eighteenth century schools of design must have seemed hopelessly plain, attenuated, and insignificant. And, in consequence, they were forthwith sacrificed.

The fact accounts for the difficulty of gaining any satisfactory idea of what might be considered the special characteristics of eighteenth century southern furniture which would distinguish it, say, from the furniture of New England and from that of the Philadelphia school of cabinetmakers. Authenticated material for study has been lacking. Hence a somewhat unusual interest attaches to a collection of chairs which, during a period of some years,

has been gradually assembled by Miss Mary C. Pefferman, of Washington, D. C.

Miss Pefferman has secured her specimens, one or two at a time, as opportunity offered. Long patience and a very unusual appreciation of what constitutes excellence have been her guides during the slow process of accumulation. With the courteous permission of Miss Pefferman and the competent aid of Mrs. Wilmot L. Harris, ANTIQUES has selected for reproduction eighteen of these chairs which well exemplify the sequence of the styles during the period 1750-1800.

They are, without much doubt, in the main, typical of what the prosperous southern families of the Revolutionary era were using, and of the accepted styles which were in vogue, following the conflict. Their only common characteristic, however, is a high level of quality. Nothing appears upon which to predicate conclusions as to the existence of a typically southern style of design, though at least two of the specimens display peculiarities of detail which seem to indicate provincial craftsmanship. The others may have been imported from England or from such Colonial centers of cabinetmaking as Philadelphia and New York.

Examples of furniture such as these need little more than to be pictured: their individuality speaks for itself. In so far as comment seems pertinent, it will be offered in conjunction with the illustrations. As for a southern style, however, the thought of discovering such a manifestation should be dismissed.



Fig. 1—Two CHIPPENDALE CHAIRS (mahogany)

This much of history attaches to these two specimens: they were purchased from an old lady, who said that her father had bid them in at an auction, in Alexandria, Virginia. The armchair is an extremely fine example of its type. The carving of cresting, splat and knees offers a rare combination of subtlety and vigor. The splat of the side chair is one among those most frequently encountered of the interlaced Chippendale type. Here the pattern is handled with great breadth and freedom. The turned stretchers are reminiscent of an earlier type of chair. Date: probably not far from 1750.



Fig. 2—Two CHIP-PENDALE CHAIRS (mahogany)

The armchair at one time belonged to a Philadelphia clergyman. Concerning the side chair no historical data are available. In each piece the Gothic taste is manifest in the interlacing of the splat. The straight legs are, presumably, a tribute to Chinese influence. Date: 1755-1775.

Fig. 3—Two CHIP-PENDALE CHAIRS (mahogany)

These two fine ladder back dining chairs well illustrate the variations which the cabinetmaker may compose upon the same theme. Particularly worth observing are the subtle refinements in the proportions of the second chair, which is, throughout, somewhat narrower than the first. The definite abandonment of an accent separating the line of the cresting from that of the stiles of the back, and the substitution of a continuous serpentine curve outlining the entire back throws these chairs into the category of transition between Chippendale and Heppewhite. Date: not far from 1775.





Fig. 4—TWO HEP-
PLE WHITE
CHAIRS

(mahogany)

Two unusual examples, once belonging to Francis Scott Key, and purchased from his great-granddaughter. Key was a Marylander, (born 1780; died 1843) and it is not unreasonable to believe that both these chairs may have been made in the poet's native state. There is a curiously broad and leisurely quality in the back of the first chair which is quite distinct from the more crisp and assertive shield-back of the English Heplewhite type. The same quality is occasionally observable in the work of present day Maryland cabinet-makers, working in the older styles. The influence may (continued below)

be French; it may not. Certainly no one would for a moment consider attributing this chair either to New England or to Pennsylvania. Date: 1780-1800.

Fig. 5—TWO HEP-
PLE WHITE
CHAIRS

(mahogany)

A most unusual couple. They were purchased from a Washington woman, who claimed that they were made on her father's plantation in Virginia. The chairs themselves lend authenticity to the story. The shield of the back, while placed higher than that in the first chair in Figure 4, displays a somewhat similar indolence of line. If, as supposed, these pieces are plantation made, they are documents of unusual interest. Date: 1780-1800.

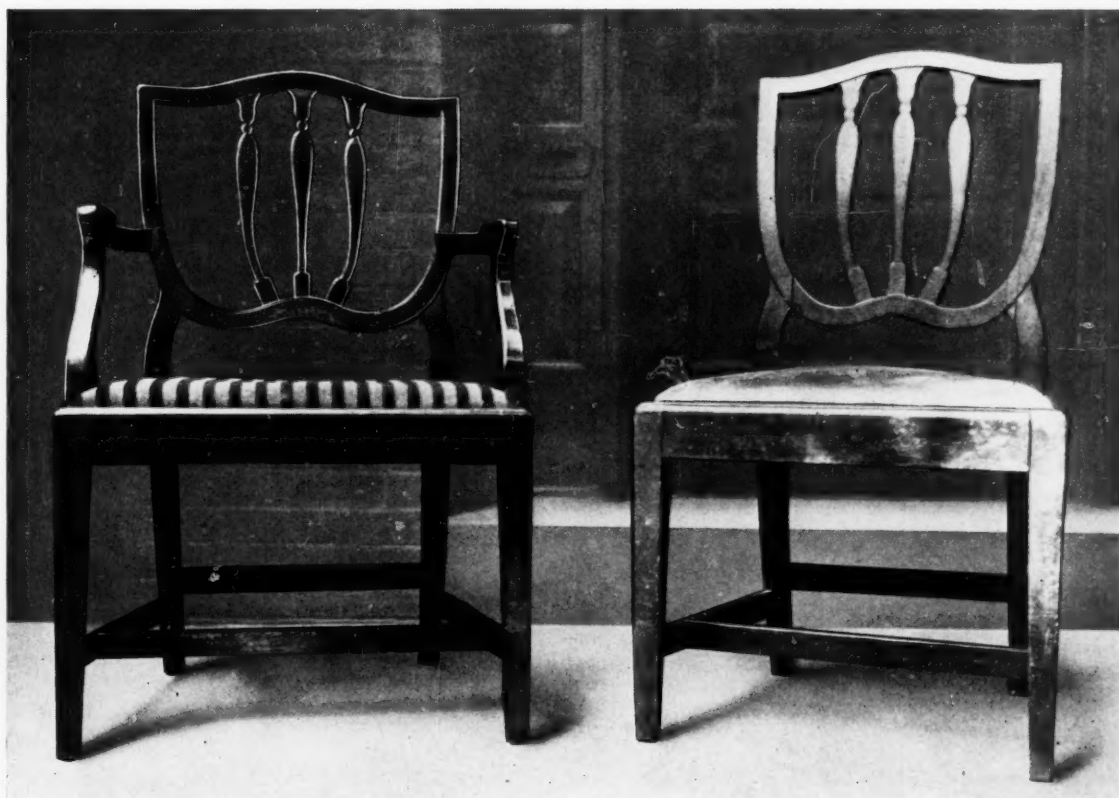




Fig. 6—Two
HEPPLEWHITE
CHAIRS
(mahogany)

Both typical of their kind, and both so correct in style as to gainsay attempts to localize their provenance. It is, perhaps, interesting to observe that the lower part of the shield-back Hepplewhite is virtually identical with that of the smaller ladder back shown in Figure 3. Both pieces are reported to have been owned by Virginia families. The shield-back chair here pictured was originally the property of "a Southern beauty, Lucy Grimes Lee, mother of the dashing Revolutionary general, 'Light Horse Harry' Lee." It may be of interest to hear that, as a young man George Washington courted Lucy and might have married her but for paternal objections. Date: 1780-1790.

Fig. 7—Two SHERATON CHAIRS
(mahogany)

One of the most satisfying of the various Sheraton designs which have been found in this country is here illustrated. The chairs pictured are almost identical in appearance with the chair illustrated in *ANTIQUES* for November, 1923. That example, however, carried no stretchers, and the treatment of the cresting was slightly different from that here shown. As for their source, they were procured from a colored woman, whose notions concerning them were confined to a statement that "Old Missus say dey come from way back yonder." The previously published chair bore the label of Stover and Taylor of New York, yet the set of which it was a part showed signs of English making. Date 1790-1800.





Fig. 8—TWO SHERATON CHAIRS
(mahogany)

At first blush, these chairs, originally owned by an old Maryland family, would seem to belong in the same category with those of Figure 7. In general, perhaps, they do; though in detail of workmanship there is no comparison. Observe, for example, the slight taper of the backs of the chairs of Figure 7; the delicate fluting of the banisters and the refined carving of the fans in contrast with the more brusque and summary treatment displayed in these specimens. It is slight differences such as these which mark the separation between the good and the excellent. Date: either side of 1800.

Fig. 9—TWO SHERATON FANCY CHAIRS
(painted)

Somewhat similar, but not exactly mates, these two chairs are typical of that late Sheraton type, long popular in America, out of which developed the so-called Hitchcock chair and its contemporary analogues. The amplitude of the armchair, the heavy roll of its seat front and the massiveness of the arms seem to put it out of the category of any of the northern states. The side chair might have been made almost anywhere. The chairs were purchased from an old-time colored woman who had received them, in lieu of wages, from a family impoverished by the ravages of the Civil War. Date: about 1800.



Pennsylvania Bride Boxes and Dower Chests

I. Preliminaries

By ESTHER STEVENS FRASER

IF you have ever seen a Pennsylvania German dower chest, with its quaint, yet boldly decorative symbolism, you will understand what started me on my study of Pennsylvania painted furniture. Indeed, it seems to me that, of all the styles of decorated furniture existing in early American days, this naïve peasant art of the Pennsylvania "Dutch"—brought over by early settlers and preserved in its foreign manner through generation after generation—is the most interesting of all.

In the first place, it is the most pictorial of all our decorative styles; for it offers such unexpected motives as fabulous unicorns, men riding on horseback, mermaids curling their flexible tails, and even the Angel Gabriel flying through space and blowing his golden trumpet. And behind all these devices lies an interesting symbolism concerning which, unfortunately, too little is known. And even the simple conventional pieces may bloom with formal tulip plants in pots or vases; while some show geometrical designs of stars and interlacing circles, and yet others combine gay-plumaged birds with such familiar flowers as the carnation, the forget-me-not, and the ever present tulip.

Finding the Pennsylvania German decoration so strikingly individual, we naturally seek to know something of the people who produced it. It should be said at the outset, that the word *Dutch* is a misnomer, since the ancestors of these Pennsylvanians came not from Holland, but from Germany. But, being *Deutsch*, their proper designation was vulgarized to *Dutch*. Their actual source was that section of Germany known as the Upper and Lower Palatinate. And since their coming hither they have changed surprisingly little in habits, customs, and language. Today it is estimated that some 300,000 people still speak the old German dialect.

The statement is difficult to believe, but a trip through the Pennsylvania German region will quickly dispel skepticism. In the small towns we find the house-

wife talking to the coalman, the iceman, or the grocer's boy in an eighteenth century German dialect which is as difficult for a modern German as for an American to understand. And these people have clung to their inherited traditions and religious faiths as tenaciously as they have maintained the language of their forefathers. Family love and pride have preserved for many generations such heirlooms as dower chests, bride boxes, jewel boxes and other love offerings.

The Pennsylvania German lived a quiet and uneventful life. From early morning till sundown he worked hard upon his farm. In his sparsely settled community there were few amusements, and almost the only exciting events were births, marriages, and funerals. Hence on courtship, marriage, and the building of his home he lavished all his acquired art and his inborn sense of beauty. It was a habit brought over from the old country, where the peasant lover still gives his prospective bride useful but elaborately ornamented articles. It may be a decorated weaving stool for her use as she sits at the loom,

or, a butter mold of his own designing. In this country it appears that the hopeful groom did not always fashion his gifts himself, but had them made by someone with a reputation for good craftsmanship.

These Pennsylvania Germans settled in the southeastern section of the state, and those counties which have most zealously guarded the old traditions are, Montgomery, Berks, Lancaster, Lebanon, Lehigh, and Dauphin. Other counties have scattered German communities, but the ones named are richest in material for our study. In them are to be found many towns named for the home cities; Mannheim, Heidelberg, Hanover, Strasburg, Muhlenberg, Hamburg and others.

The first Germans who emigrated to America were weavers from Crefeld on the Rhine. These people, Mennonites by faith, came in 1683 and established a community named after them, Germantown. The next year



Fig. 1 — PENNSYLVANIA DECORATED BOX (eighteenth century)

The symbolism of a heart on a table, which stands between two persons, while a winged heart from above seems about to join the group, is obscure. So, too, is the inscription, which has been translated thus: "Over my heart will right be seen; will this loyalty remembered be?" Owned by Randolph R. Urich.

they were joined by forty "Mystics," who built a log house over which was erected the "Rosicrucian Symbol, the cross within the Wheel of Eternity."* I quote this to show how from early days geometrical symbols were connected with the religions of these German people.

In the year 1708, Montgomery County became the home of many of those first German settlers from Germantown. Meanwhile, religious oppression in the Palatinate, added to the widespread devastation which had been wrought in Europe by the wars of Louis XIV, caused many German Protestants to become restless. Aggravating their troubles came the severe winter of 1708-1709, which brought intense suffering. A great army of 13,000 Palatines fled to Holland and thence to England. Here some remained; some crossed over into Ireland, while still others braved the seas to settle in America. A large body of German refugees landed at what was then New Amsterdam, but were not cordially received, so they journeyed up the Hudson and settled in the vicinity of Kingston, N.Y. In 1723, many of them accepted Gov. Keith's invitation to Pennsylvania, and took up their abodes along Tulpehocken Creek, Berks County. From 1710 to 1740 the Germans swarmed to Pennsylvania, thousands coming here to join their fellow countrymen in this new land of opportunity.

Much early Pennsylvania history centers about Ephrata, in Lancaster County, which was settled from 1728 to 1736 by Mennonites. These people lived a severely religious life in semi-monastic fashion, devoting all their time to educational work, and to the arts of weaving, illuminating manuscripts, working iron and the like. They set up a printing press, and, by 1757, were famous for printing and book binding.† They also issued a weekly newspaper in German.

There were also German-speaking Swiss emigrants to Pennsylvania, who were eventually absorbed in the Pennsylvania German people, but who may have contributed some characteristics to the art of the latter. In general, the Swiss type of decoration is more delicate and graceful than the German, which appears somewhat heavy in form and coloring. Dr. John M. Clarke ascribes such decorative motives as the two-petaled tulip and the horseman to Swiss origins. Instead of the three-petal profile to which we are accustomed, the Swiss depict the

flower with two broad petals indicated, and between them a fancy form of pistil. Chests which are decidedly German in character, however, also carry the horseman and two-petaled tulip, so that I am inclined to doubt their purely Swiss origin.

When these Germans and Swiss emigrated to America, they doubtless brought some household goods with them, but not a great deal of furniture, for cargo space was limited, and means of land transportation scanty.

However, their old world customs and arts were so firmly rooted in their souls, that what they fashioned for themselves in this country shows very little deviation—even during a hundred years—from the possessions which they had left in Europe. Their barns, for example, are quite different in construction from those found in other parts of America, and they are strikingly decorated in Berks and Lehigh Counties, at least with geometrical designs in brilliant colors. (Fig. 4.) These are religious charms against witches, and for insuring prolific increase in cattle and horses. Such is the meaning of the largest stars and elaborately interlaced circles—sometimes ten feet

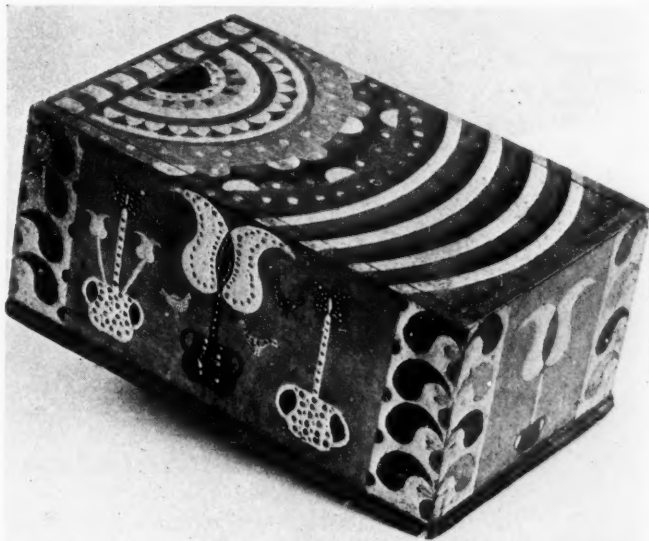


Fig. 2 — PENNSYLVANIA DECORATED BOX

This curiously decorated piece is provided with a sliding cover. It has been called a knife box, but its dimensions would accommodate a considerable crop of daggers. Length 16"; width 10"; depth 7". Owned by Randolph R. Ulrich.

in diameter—which we see on barns in these two counties.

Even the color of the barns is symbolical, for red and yellow are sacred to Donar, the god of marriage and the home. We do not find any early barns of another color until we pass outside the confines of Berks and Lehigh Counties. Thus we see that the Pennsylvania German was given to superstition, and that much symbolism lay behind the decorations on his household possessions.

Two very popular symbols were the tulip and the heart. The tulip stood for the old home country where tulips blossomed in every dooryard. Tulpehocken Creek means the creek where tulips dwell. I also suspect that beside reminding the Pennsylvania German of his native home, the tulip suggested his love affairs. We must not forget the "two-lip" meaning hidden in that flower's name! The heart symbol speaks for itself most eloquently in every language, concerning betrothal, marriage, and the home.

The immigrant German craftsman, whether carpenter, weaver, cabinetmaker or decorator, continued to work in exactly the same manner as he had done in the old country. A glance at the two bride boxes, in Figures 1 and 3a, will verify this statement. A bride's box (sometimes called a bonnet box because of its similarity in size and shape) is one of the rarest and most interesting things we can find in the Pennsylvania German country. Filled with laces, ribbons and other bits of finery dear to the feminine

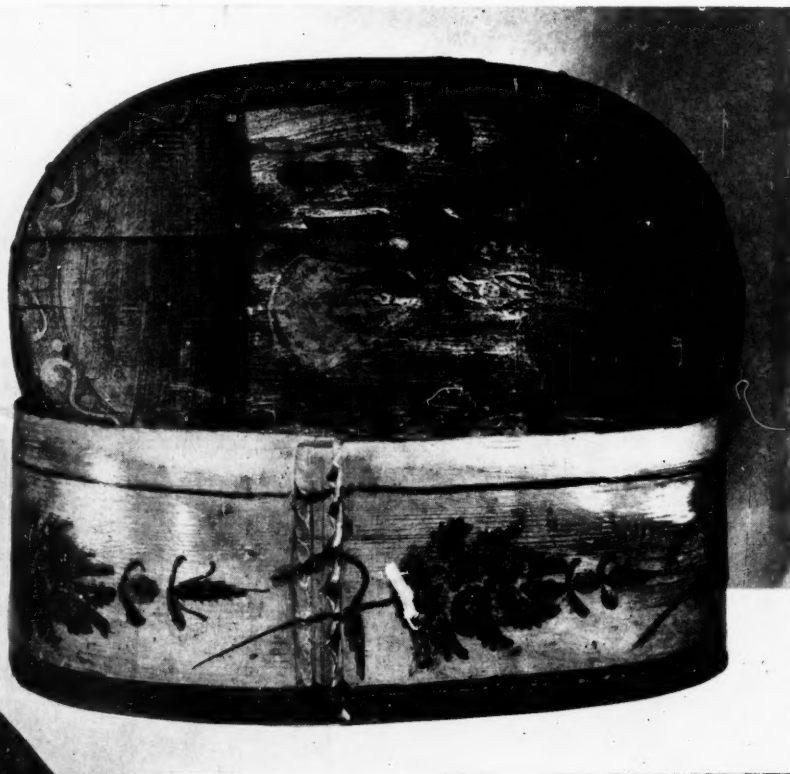
*The Rosicrucians are, or were, an entirely mythical secret order discussed in a seventeenth century German treatise. The order was supposed to have acquired much of the hidden wisdom of the Orient.

†See ANTIQUES for March, 1924 (Vol. V, p. 136).

Fig. 3 — DECORATED BOXES

At the right. a. An actual German box originally the property of Wilhelmina Heedt. The great-grandmother of the present owner of this box brought the piece to America from Cologne on the Rhine some sixty years ago. The date of this example is not easily determined; but it may be towards the close of the eighteenth century. Except for its known history, this box would probably be attributed to Pennsylvania. No doubt a good many of the finer examples of so-called Pennsylvania work were made in Germany. Owned by Mrs. Harry Merchants.

Below. b. This example passed at the Temple sale, in 1922, to its present owner. It is described in the sale catalogue as a hat box, dating from about 1780. The buxom dame on the cover is surmounted by this inhospitable inscription: "To be alone for myself shall be my pleasure." The tulip border is handled with evident mastery of a simple technique. Owned by Clarence W. Brazier.



heart, it was the gift of the bridegroom to the lady of his choice. It differs from a bonnet box namely in the fact that it depicts the bride and groom upon the cover, and usually carries a sentimental inscription. The peasant German was very fond of putting inscriptions on his possessions, and the custom was continued on Pennsylvania pottery as well as on bride boxes. The box in Figure 3a which is from Cologne, Germany, bears the noble sentiment,

Those who love in honor, no man can put asunder.

The Pennsylvania German inscription on the bride box shown on the Frontispiece sets forth the bluntly Teutonic idea that,

All young ladies on this earth would like well to become wives.

That was before the modern, independent young woman had asserted herself!

I recently ran across a third bride box which I am sure came from Germany because of its inscription in pure German, and its special technique in painting. The decorator had attempted to draw the bride and groom seated side by side on a bench, but not being much of an artist, he had succeeded only in making the groom appear to be pushing his lady love *off* the bench! She seemed to be in imminent danger of falling into a fire which was blazing under a cauldron hung from a tripod of three sticks. Around the edge of this box ran the unromantic but exemplary inscription:

I will go now, my dear Fritz, and cook you some nice apple sauce.

Another bride box, said to be Pennsylvania German, dating about 1680, was formerly in the Temple collection. If the date is correct, it must have been made in Germany and imported here, for the first tiny settlement of Germans in Pennsylvania was not until 1683, and the great influx did not come until 1710 to 1740. Besides, the style of painting and the elaborate court costume of bride and groom make a foreign origin seem most probable.

Still another bride box—Figure 1—is in the collection of David Urich. In this example a small table with pedestal and snake-foot base stands between the two figures which are flanked on either side by the same Japanesey tree that occurs on the two boxes illustrated in Figure 3. On all three we find the same shaded blue sky which is suggestive of Japanese print. Mr. Urich's box appears to date 1750 or before, judging by the style of the table. An amusing variant of the bride box was formerly in the Temple collection, and must have been made for a widow or confirmed spinster. It carried the strange legend,

To be alone for myself shall be my pleasure.

But bride boxes are overshadowed in importance by the elaborately decorated wedding chests of the Pennsylvania German. On them were lavished all the art of the decorator, and they became the household's most prized possession. Wedding and birth certificates were often pasted within the lids of these chests—an indication of the important place which they occupied. The bride's name, with the diminutive ending of *en* or *in*, occurs on many chests, along with a date, which is probably that of her marriage. The lettering, boldly painted in old German style, is an integral part of the decoration. Occasionally we find chests carrying a man's name in large letters, as if he were the owner of it. In this case I imagine the piece to be a gift to his betrothed, or else that the chest was made after his marriage and that it may not properly be called a wedding chest.

On four or five examples of decorated chests, I have seen a name and date *scratched* in the wet paint of a vase, constituting part of the decoration; and I am trying to verify my belief that this is the name of the decorator, and not the owner. In two instances a man's name occurs—John Seltzer in one, Johann Rand in the other—while two other names remain tantalizingly undecipherable. I should like to know more about these men, and I hope that information may be forthcoming from their descendants, or from "old-timers" who may have heard of them.

With the exception of these two signatures no clue to the decorators of Pennsylvania German bridal chests exists. Some persons believe that the paintings were "home made," and not the work of professional painters, but a study of examples disproves this theory. In the first place the panels were laid out boldly with straight edge and compass, the main lines being *scratched in the wood*—a procedure which no amateur would dare attempt. I have even found tulips painted from ineradicable compass marks! Secondly, no amateur could produce the elaborate mottled, marbled and grained effects observable on some of these Pennsylvania chests. And, most important of all, there are many chests which exhibit identical technique—proof that one professional hand wrought them.

Strange to relate, in the painting of chests, ordinary decorative procedure was reversed, and the panels were given their ornamentation before the surrounding ground color was applied. Demonstration of this occurs in an unfinished example which hails from Dauphin County. In this, the panels are decorated with sprays of flowers in vases on a white ground. The rest of the chest is still bare wood and even shows where oil from the paint has spread

into the surrounding woodwork. It is the belief of many dealers in the Pennsylvania German region that such chests, as well as many smaller objects such as hand decorated wedding certificates, boxes, etc., were painted by traveling decorators who went from farm to farm as occasion arose for their work. One dealer says that in his youth he knew a happy-go-lucky soul who used to travel around decorating birth and marriage certificates and receiving his pay in the form of a good-sized drink! Pretty poor pay, all things considered, for those were not prohibition days!! But the tales of the traveling decorator accord with those of the itinerant pattern weaver, shoemaker, and portrait painter. Where settlements were composed of scattered farms, the craftsman had to go out to his work, instead of establishing a shop.

It is an interesting fact that we find a distinct type of decorative design coming from each of the different Pennsylvania German counties—an indication that each decorator confined himself pretty closely to a restricted bailiwick and seldom traveled far afield. The technique of the painting in each county type may vary from crude work to finished excellence, but the main characteristics and motives of the design remain sufficiently typical of the district to constitute a specific "school" product. Many elements of the designs may have been governed by the religious superstitions of these Pennsylvania Germans and by the traditions which they brought over with them from the home land. Thus the Mennonite religion in Lancaster County may be responsible for the floral and bird decoration of chests from that locality. The horseman and the unicorn on Berks County chests are probably derivations from mediaeval symbolism brought from the old world.

So far I have seen or traced some sixty chests, and have found them falling naturally into certain county groups. There must be many other specimens in private collections and in the possession of Pennsylvania families, which would be useful in verifying or correcting such classification as I have made.

In the next article, a general survey of the various county styles will be offered. A typical chest for each county will be pictured. In subsequent articles variations of the types will be discussed and pictured in some detail. There are, of course, a few Pennsylvania chests, unique in style, which are difficult to place. They constitute the exceptions that follow in the wake of every rule. The infrequent occurrence of these exceptions is, however, surprising.



Fig. 4—A PENNSYLVANIA BARN

One of the most picturesque portions of the United States is that inhabited by the Pennsylvania Germans, whose keen decorative sense still finds expression in the embellishment of barns and out-houses. With the feeling for decoration goes a liberal measure of superstition; for the crosses within circles and the stars within circles which so frequently appear are supposed to ward off witch trouble and to insure success to crops and cattle.

Blunderbusses

By CHARLES WINTHROP SAWYER

BLUNDERBUSSES differed radically from other smooth bore guns in two main particulars; first, they were made solely for defense, and that at close quarters; second, they were not made to be arms of precision, but instead, merely special agents of destruction incapable of selecting foe from friend. To accomplish these ends the barrel of a blunderbuss was made a funnel, not a cylinder.

The eruption of a mine beneath the feet of a multitude could hardly be more disastrous than the cyclonic blast from a large blunderbuss. The latter's hail of missiles forms no regular pattern, comprises both empty and congested areas within its danger zone, is liable to leave unscathed the actual intended victim, and, at the same time, cut to shreds every animate thing within its path. A blunderbuss affords—or afforded—its user no certainty of hitting any desired place or thing: it is, of all weapons, a blunderer.

In the English speech of a few centuries ago, the term "blunder" meant just what it means today. The word "buss" meant *kiss*, in the sense of a loud smack. The name "blunderbuss" seems much more probably compounded of blunder and buss than derived, as philologists claim, from the German words *donner-busche* (thunder box or barrel). The assumed German derivation seems far fetched and fantastical.

Blunderbusses were of European, not American, origin. They were not extensively in use, either abroad or in the colonies, much earlier than 1750, although they may have been originated a bit before 1600, and were in use scantily for military purposes as early as 1650. Although usually equipped with flint locks, some of the early ones had match, and some wheel locks.

Blunderbusses in great numbers came to America in due time, but not in Pilgrim time. One of the commonest anachronisms committed by illustrators is that of portraying a Pilgrim Father, on his way to church, overtaken by a shower of arrows and vainly threatening the source of the shower with a huge bell-mouthed blunderbuss. Probably not one blunderbuss was in America at that period,

and probably not one Pilgrim, unless perhaps Standish, had ever seen one. Artists appear to visualize the Pilgrims themselves as blundering, adult children; but they were not, and they were not blunderbuss users.

In America, except for sea service, the blunderbuss never had the vogue that it enjoyed in its home countries. Thousands of the weapons came here with the constant in-pouring stream of Europeans; and thousands more came as tradegoods. Some, out of all that came, served as guardians of homes and of vehicles; but the majority became dormant weapons, stored away against a time of possible need.

In their home countries, blunder-

busses were made for three specific services—military, home-defense, and stagecoach protection—and, to adapt them precisely, each to its kind of service, they were made in three types, one for each sort of service. In the heyday of their fashion, of course, each type was subject to infinite variation and even to crossing with other types: but, in early days, distinct types outranked the mongrels, and, furthermore, they hold first place in the esteem of arms collectors of these present times.

Many foreign countries issued blunderbusses to their soldiery as regulation military arms. America did not; and our government made none until after 1800, and then

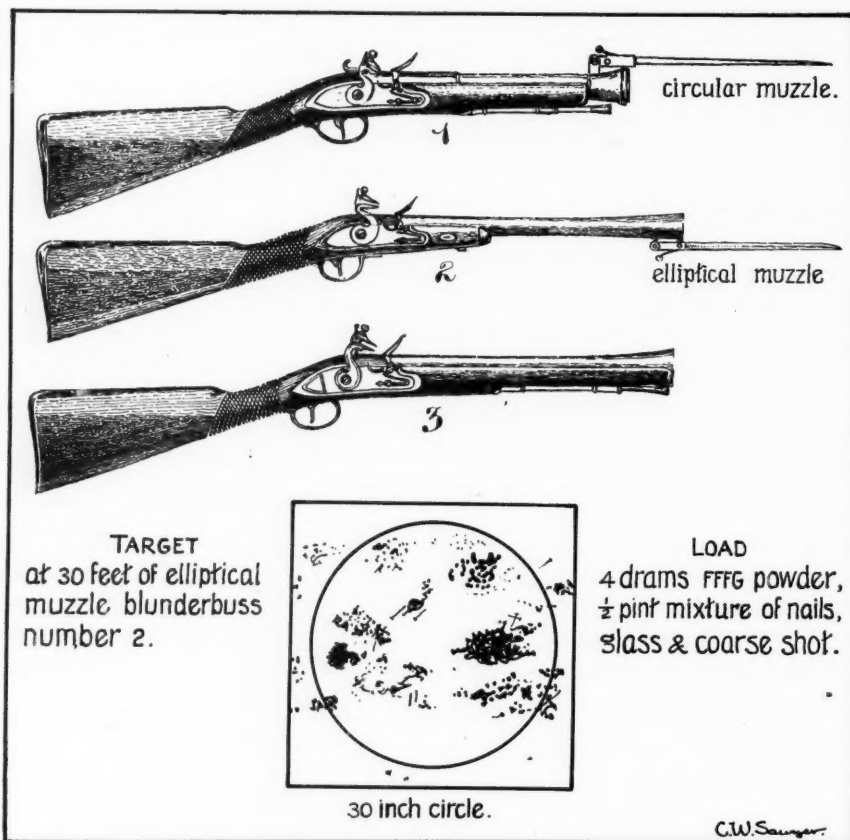


Fig. A — STAGECOACH BLUNDERBUSES

1.—English. Length 29 inches; with bayonet 40½ inches. Brass barrel. Muzzle caliber 1½ inches. Weight 6½ pounds. The bayonet, when folded, is held and released by the catch shown in the rear of the cock. Period, about 1770.

2.—English. Length 33 inches; with bayonet 40½ inches. Brass barrel, with elliptical muzzle caliber 1½ by 2¾ inches. Weight 6¼ pounds. Bayonet catch under fore end operated by moving the trigger guard. Period, about 1800.

3.—English. Length 31½ inches. Brass barrel; muzzle caliber 2 inches. Weight 6 pounds. Period, about 1780.

only a few to enable our navy to cope with Mediterranean and West Indian freebooters. But our privateers in Revolutionary times and our merchant marine of the next two decades bought and carried and used quantities of foreign-made blunderbusses, and found them admirable arms of defense against boarders. Still later, in the days of clipper ships and the China trade, blunderbusses on American ships bloomed in profusion—but that is for subsequent telling.

Figure B shows the principal varieties of military blunderbusses. All are sizable weapons, as are the home-defense ones, as well; but military blunderbusses are distinguishable from the others by definite characteristics. Thus Number 3, by its great weight and its swivel for mounting, must have been made particularly for use over a ship's rail or in a land fortification. Numbers 1 and 2 are recognizable as military arms and not home-defense ones, not only by the government ownership marks on them but, likewise, by their military pattern stocks and furniture. Numbers 4 and 5, little ones for use by horsemen, are distinct from the stagecoach weapons for the same reasons and causes. The characteristics of each type are apparent in the three pictures portraying them.

Figure C shows the principal varieties of the home-defense type of blunderbuss. Blunderbusses of this type were patterned after shotguns as to butt shape and kind of furniture. They were sizable arms usually about a foot longer than their little brothers that rode on coaches. As a rule they were much more carefully and accurately made than the military pieces—stocked with a good quality of figured

walnut and often provided with neatly engraved furniture.

Home-defense blunderbusses however among gun-wise men did not rank with shotguns. Their name even—blunderbuss—was a somewhat contemptuous term. Nevertheless they usually served the double purpose of guarding the home against robbers and of providing the young male hopeful of the family with a gun of a sort which supplied him an occasional tame rabbit or starling and returned but a weak kick, provided its load was coarse powder and real lead shot. Speaking generally, the use of shot in a home-

defense blunderbuss was sacred to occasional hunting jaunts. When the arm was returned to its pegs by the fireplace, it was given its accustomed load of scraps of iron, 'tapped sheet lead, and broken glass and crockery: it was most potent then.

Some individuals in that far off time—wise or cautious men, or shooting men who used double barreled shotguns—preferred to guard their homes with double barreled blunderbusses. These arms, whether with round or elliptical muzzles, whether with or without spring bayonets, all belonged to one or other of the two varieties illustrated in Figure C, by pictures numbered 3 and 4. Both of these are shown with their bayonets folded. On pulling the catch which held the bayonet's tip, the bayonet would fly, with incredible speed, into the rigid position shown in Figure A by pictures numbered 1 and 2.

In both of these Figures—A and C—are also shown average targets, which average blunderbusses made at thirty feet, which is the practical limit of effectiveness for this class of weapon. Neither target caught all the missiles fired at it, perhaps not over two-thirds; but what

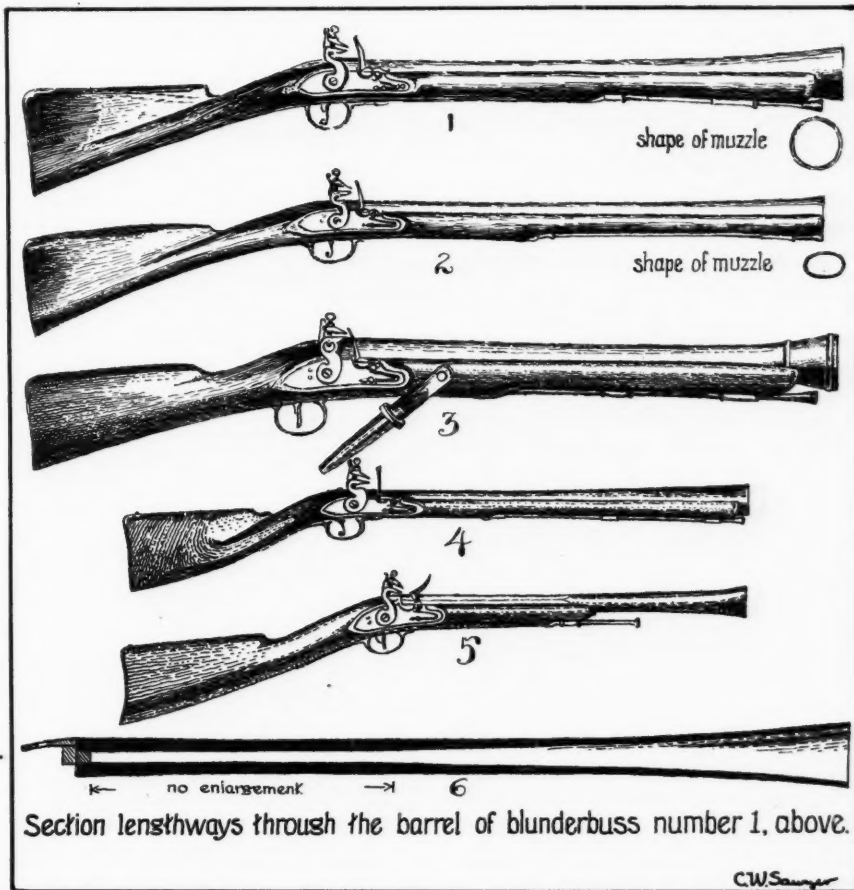


Fig. B—MILITARY BLUNDERBUSES

Land and sea service, regulation (governmental, army and navy); and secondary (militia and privateer). 1.—English; navy. Length 42 inches; 26 inch iron barrel. Muzzle caliber $3\frac{1}{4}$ inches. Weight 8 pounds. Marked with Tower, Crown, GR, and old Birmingham proof stamps. Revolutionary War service possible on both British and American ships. Period, probably about 1765.

In this variety of the military type, barrel lengths ran between 20 and 30 inches.

2.—English; navy and internal revenue. Length 40 inches; 24 inch light brass barrel with elliptical muzzle calibering $1\frac{3}{8}$ by $2\frac{1}{2}$ inches. Weight $6\frac{3}{4}$ pounds. Marked as Number 1 with the added stamp of IR (Internal Revenue). Revolutionary War service on either side, or both sides, possible. Period, probably about 1770.

3.—British; land and sea service. Length 42 inches. Weight 37 pounds. Muzzle caliber 4 inches. Old London proof stamps legible; other marks not legible. Period, about 1790.

4.—English; army (?). Length 31 inches; $16\frac{1}{2}$ inch iron barrel. Muzzle caliber $1\frac{3}{4}$ inches. Weight $6\frac{1}{2}$ pounds. Marked with Claude, London crossed sabres under a crown, and the interlaced GR of George the First. Probably not issued to cavalry but to a mounted branch of the excise service. Colonial Wars and Revolutionary War service possible. Period, about 1735.

5.—French; army. A governmental regulation issue to the Mamelukes of the Guard. Length about 31 inches. Muzzle caliber about $1\frac{1}{2}$ inches. Iron barrel. Provided with the same style of lock and ramrod thimble as the Model 1793 rifle. Period, about 1800.

did strike were far more deadly in massing and in cutting and tearing than a charge of shot from a shotgun, besides covering several times the area.

Figure A shows the remaining type, the coach or stagecoach blunderbuss. The coach blunderbuss never had in America the extensive use on vehicles that it had in Great Britain and France. That was because America was a land of poor roads and few stagecoach lines; and very few private coaches used for long journeys. In Great Britain, however, roads were well kept after the year 1700; and, as the years passed, they were constantly improved and extended. Stagecoach communication between hundreds of cities and towns was constant: private traveling coaches were fashionable and abundant; and, after 1784, when government mail carrying by coaches was established, the byways as well as the highways were rolling with wealth that needed blunderbuss guardianship from predatory highwaymen.

Much the same was true of France and of lesser portions of continental Europe. Great Britain, in particular, and Europe, in general, therefore, produced stagecoach blunderbusses in enormous numbers, and quantities of them came to America. But in this country they were used—when used at all—principally in city homes.

Of all the coach—stagecoach and other coach—blunderbusses now in existence, both abroad and here, it is safe to say that ninety per cent were made between 1750 and 1850; and, of that number, at least three-quarters were made after the Revolutionary War. The period of manu-

facture can be approximated closely by means of the proof marks on the barrels, the names on the locks, and the style of the furniture; for fashions changed in firearm furniture at certain periods.

The variety of the stagecoach blunderbuss that was, in its time, considered the highest grade, and that today is liked best by arms collectors was the carefully made specimen with the brass barrel, octagonal at the rear and ringed and belled at the front, equipped with a spring bayonet on the top of the barrel. This sort was carried, not only by government mail coaches, but also by the coaches of persons of wealth or title.

The elliptical shape of the muzzle of some stagecoach and other blunderbusses was formed for the purpose of causing the charge to proceed in the form of an ellipse, with the long axis horizontal, so as to avoid wastage into sky and ground, and to afford the utmost percentage of de-

structiveness. The theory seems sound but practice disproved it: a blunderbuss gave a blundering buss, whatever the shape of its mouth.

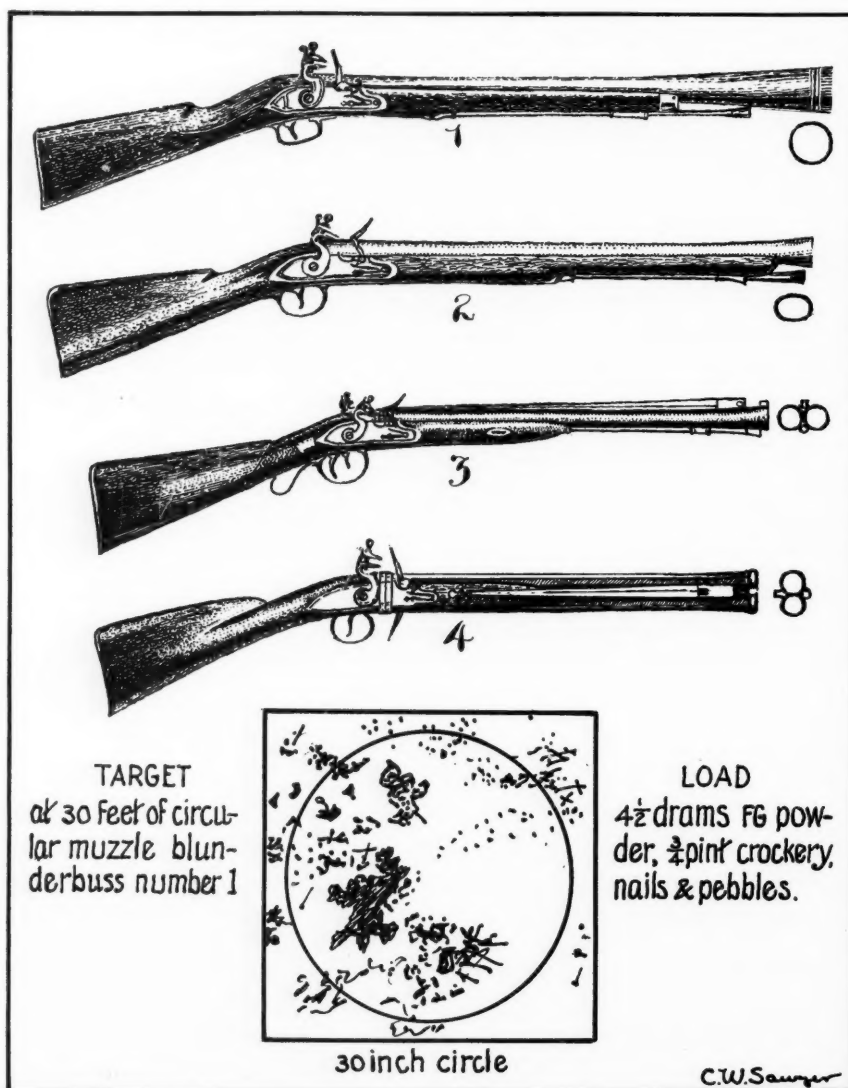


Fig. C — HOME-DEFENSE BLUNDERBUSSES

- 1.—Belgian. Length 3 feet 4 inches; 24½ inch iron barrel. Muzzle caliber 2¼ inches. Weight 8 pounds 14 ounces. Marked with the Liege proof master's stamp of the period, 1780-1790.
- 2.—English. Length 38½ inches; 22½ inch brass barrel with elliptical muzzle calibering 1¼ by 2¼ inches. Weight 8¼ pounds. Marked, Bailey, Newark, 1760.
- 3.—English. Double barrel. Length 34 inches with bayonet folded. Iron barrels and furniture, the former of plain twist, the latter engraved. Sixteen gauge, with muzzle caliber of ¾ inch. Weight 8 pounds. Marked Egg, old London proof stamps, and on the silver name plate an heraldic device, the initials JP, and date, 1781.
- 4.—German. Double barrel over-and-under. Length 33½ inches, with bayonet folded. Barrels of iron, octagonal, of different gauges, and with bayonet on one side and ramrod on the other. Muzzle calibers ⅝ and ¾ inches. One lock for both barrels. They turn on a pivot and are held and released by a catch operated by the forward and rearward movement of the trigger guard. The bayonet, therefore, is alternately on the right and on the left. Period, about 1775.

Plumbeotype

By RUEL PARDEE TOLMAN

FOR a number of years the Division of Graphic Arts of the United States National Museum has had on exhibition among the lithographs a print marked *Plumbeotyped*, as probably printed from grained lead, on account of the Latin meaning of the first syllable of the word. This print, as will be seen in the illustration, (Fig. 2) resembles a crayon lithograph. It is a portrait of the British minister to the United States, Sir R. Pakenham, and dates from about 1845.

As to the process, I long believed it improbable that the print was from grained lead, largely on account of the softness of that metal. Then it occurred to me that the term might be a trade name used by John Plumbe, the photographer, who operated in both New York and Philadelphia. In answer to a note regarding this theory, William J. Campbell of Philadelphia sent me photostats of two prints in his collection of Newsam lithographs. The portraits are identical, but the wording of their titles gives the first indication, and a very strong one, that

plumbeotype was not a new graphic arts process. The wording on one is (Fig. 1),

Rev^d J^{no} Breckenridge D. D.

U.S. Ecclesiastical Portrait Gallery: Published by Thos S. Wagner Phila.
Painted by J. Sartain

Drawn by A. Newsam

Printed by P. S. Duval

The wording on the other is

Rev^d J^{no} Breckenridge D. D.

SPECIMEN

OF THE

NEW ART

OF

PLUMBEOTYPING

OR TRANSFERRING

DAGUERREOTYPES

TO

PAPER

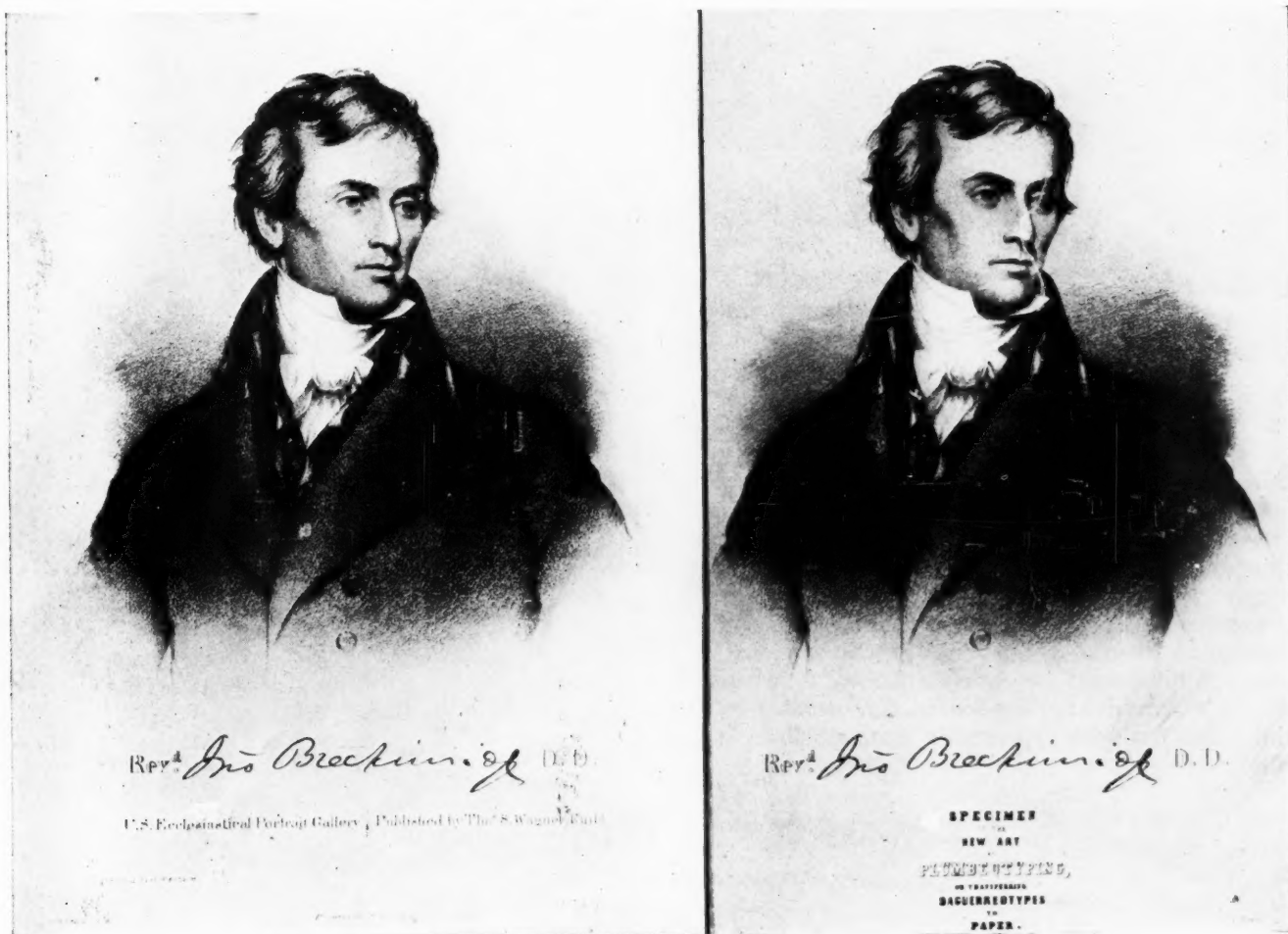


Fig. 1 — LITHOGRAPH AND PLUMBEOTYPE

Except for differences in the inscriptions, these two portraits are evidently identical lithographs printed from the same stone. The fanciful term *Plumbeotype* apparently means nothing, unless, perhaps, it implies that Plumbe had devised some means of facilitating the accurate transfer of photographic likenesses to the surface of the lithographic stone.



Plumbeotyped
 SIR R. Pakenham

British Minister to the U. States.

Fig. 2 — PLUMBEOTYPED

In spite of the high sounding entitlement, this appears to be nothing more nor less than an unusually careful and accurate piece of lithographic portraiture.

Here, in short, we have a known crayon lithograph by Newsam, which was made from the miniature by J. Sartain, used as a "Specimen of the New Art of Plumbeotyping or transferring Daguerreotypes to paper." Clearly enough there is nothing new in the plumbeotype except the name, and, perhaps, the application.

Some months after our first correspondence, Mr. Campbell discovered another print, which carried the story to a more definite conclusion. The wording on this print (Fig. 3), which is, apparently, a lithograph in line, is

REV. DR. DEWEY

PLUMBEOTYPED AND PHOTOGRAPHED BY

PLUMBE.
 PLUMBEOTYPE
 NATIONAL
 GALLERY

Entered according to Act of Congress, in the year 1846, by PLUMBE, in the clerk's office of the District Court of the Eastern District of Pennsylvania.

The inference, therefore, is that some of the clients of Plumbe wished more than one copy of their likeness, and that their desire was met by this enterprising photographer by means of having drawings made on stone from his daguerreotypes and printed by lithography. In this way as many prints as were desired could be obtained. Of course, while these portraits did not resemble a daguerreotype in appearance, they did increase the number of likenesses, and that was their object. By coining the term "Plumbeotype," à la "Daguerreotype," Plumbe created an advertising feature as well as something of a mystery to hide the process of the so-called "New Art of transferring daguerreotypes to paper."

Plumbeotype prints are not numerous, or usually of high artistic merit. On some the face is hand colored. All of these prints that I have seen date in the neighborhood of 1845 and 1846, when Plumbe was at the height of his business career.

A few years later his name disappears from the directories.

That which was a mystery, now that it has been cleared up, seems of little importance; but for some who own "Plumbeotypes" and have wondered, these notes will serve to lift the veil.



Fig. 3 — PLUMBE THE PLUMBEOTYPER

The inscription of this portrait reveals the source of entitlement, *Plumbeotype*. Whatever the hand that traced the lines of Plumbe's transfer on the stone, it was considerably less skillful than the one which immortalized the countenances of the Reverend Jno Breckenridge and Sir R. Pakenham.

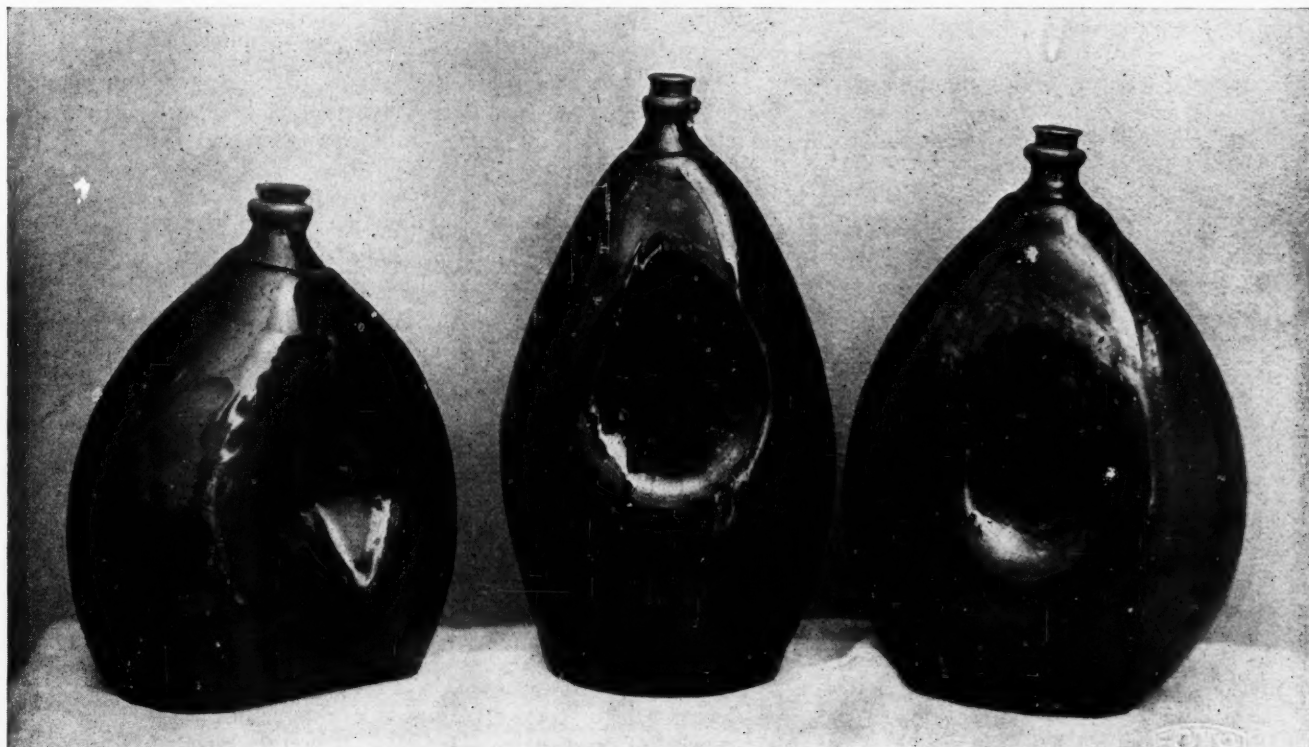


Fig. 1 — THREE TYROLEAN PINCH FLASKS (probably eighteenth century)

Interesting examples of an extremely simple form of glass blowing. The molten glass is merely blown like a pendant bubble, pinched to give it a finger hold, flattened on the bottom for stability and subsequently supplied with a rudimentary neck. This requires much less skill than the old English method of making long necked wine bottles by blowing the glass "in the form of a large bladder," and swinging the tube with glass appended to it so that the bottle neck was stretched by the action. These Tyrol bottles have not progressed beyond the bladder stage. The color of all three pieces is dark green. The specimen at the right shows an iridescent quality which is evidence of "sickness." (See article on *Sick Glass* in ANTIQUES for July, 1923.) Height of tallest not far from 12 inches.

Tyrolean Schnappsflaschen

By SUSANNA SHANKLIN BROWNE

OLD glass had long been our especial hobby; and during a six-months' pilgrimage through Italy this past year, amidst all the unique allurements and beguilements which fill the Italian scene, we were never so hurried but that the word *antichita* upon a sign board had power to bring us to a pause and to awaken that expectant thrill, that eternally-springing hope of a possible "find," which constitutes so large a part of the collector's happiness. But our scrutiny of many crowded shop windows, and sometimes (in bolder moments) of the still more crowded and less illuminated depths behind them seldom yielded the quarry which we sought. Naturally enough, most of the old glass which we saw in Italy was of Venetian origin—the handiwork of those Murano craftsmen who have never been equalled for the delicacy of their technique and the intricacy and variety of their design.

Yet, as occasionally happened, even when prices were not hopelessly beyond the possibilities of our purse, these old Venetian pieces failed to arouse our deeper raptorial instincts. We could appreciate their fascination of form and color and workmanship; we could even imagine ourselves, in other and more opulent circumstances, becoming deeply enamoured of their aristocratic beauty. But it happened that our taste had been formed and fed upon the cruder, less sophisticated, more utilitarian

product of the early American craftsmen; it was the quaint and homely, rather than the exquisite, which we particularly sought in glass.

Then, toward the end of summer, a happy chance took us to Meran, and we came into our own. Meran, it should be said, is a pleasant valley town of Tyrol—or, since the Versailles peacemakers have decreed that this romantic region is no longer Austrian but Italian, and the new Italian over-lords have decreed that the designation Tyrol shall no longer be used, let us call it, as a compromise, *ex-Tyrol*.

Soon after our arrival, a fellow-guest in our hotel came home one day bearing an object that we loved at first sight—a curious old bottle, or flask, of such a blue as one seldom sees save in an Italian sky or in the waters of the Mediterranean on a brilliantly sunny day. The base was round, or nearly so; the sides arose in a slight bulge, then tapered off gracefully to a thin neck. Spiral waves ran upward through the glass to within an inch or so of the top, which bore a pewter crown. But the oddest and most interesting feature of the piece consisted in two large conical indentations on opposite sides of the flask where the bulge was most pronounced, making altogether a figure rather like a bottomless hour-glass lying horizontally through the centre of the flask. For a time these

indentations puzzled us; then we realized that their purpose was undoubtedly to provide a finger-hold for greater ease and security in handling the flask.

We were, as I have said, enamoured of the specimen at a glance, and immediately set forth in search of its fellows through the highways and byways of Meran. The shops of that town yielded us some twenty or thirty specimens—no two of them alike, but all of the same general type. Then we began to extend our search to neighboring towns, chiefly Bozen and Brixen.

After our initial forays, the dealers would assure us, in solemn German, that the existing supply had been quite exhausted; and certainly it was never plentiful. But, with such sure victims at their mercy, they could generally manage, for a time, to bring forth new specimens upon our subsequent visits to their shops. Then, even the spur of swiftly rising prices in our commodity proved ineffectual. At the end of three months we felt fairly confident that we had really cornered the market. Some two hundred pieces made up the total of our booty. The chase had been interesting, exciting, and not ruinously expensive; the result, we were proud enough to think, was a collection which it would be difficult, if not impossible, to duplicate in the future.

These Tyrolean *schnappsflaschen*, as they are always called in this region, differ, for the most part, from any other kind of bottle or flask which we have seen elsewhere. The oldest and choicest specimens in our collection—perhaps fifty in number—are similar in general type to the example described above. That is to say, they are round, or nearly round, at the base, and bulge slightly near

the middle. They are pewter-topped—usually with a screw cap, but sometimes fitted for an ordinary cork—and most, though not all, have the interesting “finger-holes” on two sides. These latter are sometimes large and deep, with a thin open space running entirely through the flask. Sometimes they are mere shallow indentations; and, oddly enough, they are often found in the smallest flasks.

The largest flask in our collection is about twelve inches high, the smallest about five inches. The colors are limited to white, aquamarine, blue, and green; but, within these limits, there is a wide range of tints or tones, some of them as lovely in quality as in old stained glass. The flask surfaces are sometimes plain, but very often corrugated—either spirally or vertically. One of our oldest and finest specimens is ruggedly gnarled or knobbed over the entire surface. All the flasks of this type have been blown, not pressed*; and the familiar “pontil mark” is almost invariably to be found on the slightly concave base.

A later and somewhat commoner type is the “flat” Tyrolean flask. The bodies of this type are sometimes round, but more generally oval in outline, the sides bulge slightly as a rule, and necks are short, with a rather wide flat lip around the mouth. White and blue are the only colors in which we have found this type, and the blue is almost invariably of the same tone—a very deep cerulean. By some curious and delicate process, many of these flat flasks have been impressed with designs (flowers, vines, conventionalized forms, etc.) which though scarcely

*All of the examples illustrated are apparently of a period antecedent to that of mechanically pressed glass. Some of the items illustrated in Figure 2 and all in Figure 3, however, were blown into molds.—Ed.



Fig. 2 — VARYING SPECIMENS OF TYROL TYPES (probably eighteenth century)

Three and perhaps four of these flasks show evidence of having been shaped first by blowing into a so-called pattern mold and subsequently expanded by further blowing in the open. The second and fourth examples are suggestive of forms and patterns used by Stiegel. These two specimens are both blue. The others are green of varying tones.

Heights range from seven to eleven inches.

perceptible to the touch, are surprisingly clear to the eye. Like their older fellows, the specimens in this general class have been blown rather than pressed; though shapes and patterns bear witness to the use of contact molds. Of the half-dozen kinds of this general type in our collection, one bears a design of religious and another of historic significance.

Although they have long been common throughout the Tyrol, these *schnappsflaschen* seem to be shrouded in a good deal of mystery in so far as concerns their origin, makers, and the like. Neither in the municipal museum of Meran or in that of Bozen, both of which, by the way, contain excellent collections of such flasks, nor from our more casual inquiries of dealers and natives, could we elicit any very definite information. From the little that we succeeded in gathering, we should judge that these flasks were made, for the most part, in a glass-works at Kramsach near Brixen; and that the earliest of them date from perhaps three centuries ago*, the latest from about the middle of the last century. Like our own cruder and less interesting early American flasks, they were, no doubt, the original containers for a certain kind, or certain kinds, of vital liquor.

With their gradual disappearance from common use, and their developing interest to collectors, these early

flasks have, during recent years, been imitated by certain Austrian glass-makers. But no modern maker, however skilful in other respects, can successfully imitate the peculiar molasses-like quality of surface found in the old flasks; hence any collector of ordinary discernment can readily tell the genuine article from the modern imitation.

For us there is a fascination and an interest in these Tyrolean *schnappsflaschen* which we find in no other of our antique possessions. A peculiar romantic charm inheres in *all* old glass; it arouses a sense of wonder that such fragile things could survive the centuries that consume so many other far more substantial articles of daily use—survive the infinite chances of human mishandling and come into our hands today as fresh and perfect as into the first hands that held them. But that is an attraction which is quite distinct from the charm of form and color which one finds in these Tyrolean flasks. With these, further, is cheerfully associated the idea of human conviviality and jovial social intercourse. One likes to think of them as they once reposed, the treasured containers of heart-warming *schnapps*, in the carved cupboards of Tyrolean cottages, to be brought out for celebration purposes and passed from hand to hand. Brave old Andreas Hofer, himself, may have poured out his *schnapps* from one of these jolly full-bodied flasks in our collection—at any rate, we are free to think so, knowing, as we do, that no one can successfully gainsay the thought.

*The eighteenth century would seem as early a period as any of the pictured examples might claim.—Ed.

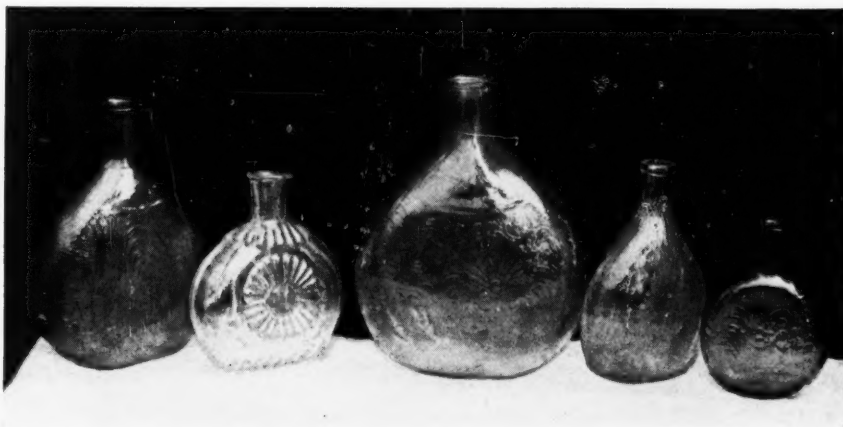


Fig. 3 — LATER TYROL FLASKS

The second example seems clearly to have been blown in a contact mold of the size of the finished piece. The others are more difficult to classify. The careful finish of the lip in each example indicates a slightly later date than that attributed to the other flasks shown. The end specimens are blue; the middle ones white.

Heights vary from six to approximately ten inches.

The Highest Priced American Book

By GEORGE H. SARGENT

AFTER having been sought for more than two hundred and fifty years by librarians, students of American history, dealers, collectors and bibliophiles everywhere, the only known copy of one of the earliest works of the Massachusetts press was sold in a London auction room in May for £6,800 (approximately \$32,980.00) and is now in this country. The price paid is the highest ever bid in auction for an American book.

The precious volume is a translation into the Massachusetts Indian language, by John Eliot, "the apostle to the Indians" of Richard Baxter's *Call to the Unconverted*. It came up at Sotheby's famous auction rooms, whither it had been consigned by The Royal Society, with other volumes, to raise funds for the purchase of scientific works. Keen competition resulted, but the prize was borne off by Dr. A. S. W. Rosenbach, of New York and Philadelphia, who has brought home the volume for an American library. Not since the finding of the "lost" *Book of the General Laws and Liberties of Massachusetts*, now in the library of Henry E. Huntington, has there been a "find" like this to interest American collectors and librarians. Out of a thousand copies printed by Samuel Green and Marmaduke Johnson in 1664, this is the only one known to have survived. Strangely enough, it has been hidden for a quarter-millennium in an English library.

It was known, however, that Baxter's *Call to the Unconverted* had been printed, and it had been sought untiringly by the great libraries like those of Harvard, Yale, the Massachusetts Historical Society, the American Antiquarian Society, the New York and Boston Public Libraries and the Library of Congress. And all the time it was reposing, forgotten and unobserved, on the shelves of the Royal Society Library. Its recent discovery is due to the desire of the Society to increase its funds for the

purchase of books for its scientific library by disposing of works outside of its special line of collecting. The library of the Royal Society housed a large collection presented to it in 1667 by Henry Howard, (afterward sixth Duke of Norfolk) whose grandfather, the Earl of Arundel, had purchased the majority of its items during his embassy to Venice in 1636. Some of the

volumes so purchased are said to have come from the collection formed at Buda by Matthias Corvinus, King of Hungary, after whose death they passed, in the last years of the fifteenth or early in the sixteenth century, to Bilbaldus Pirckheimer of Nuremberg, whose bookplate, engraved by Albrecht Dürer and famous as the first known bookplate, appeared in several of the examples.

John Evelyn, in his *Diary*, states that it was at his instigation that Henry Howard presented his collection to the Royal Society. Evelyn says:

This gentleman had so little inclination to books, that it was the preservation of them from embezzlement.

Another entry in his *Diary*, for August 29, 1678, gives an account of the reception of the books by the Royal Society. He writes:

I procured for the Society, besides printed books, near one hundred manuscripts, some in Greek of great concernment. The printed books being of the oldest impressions, are not the less valuable; I esteem them also equal to manuscripts. . . . Many of these books had been presented by Popes, Cardinals and great persons to the Earls of Arundel and the Dukes of Nor-

folk; and the late magnificent Earl of Arundel bought a noble library in Germany, which is in this collection. I should not, for the honor I bear the family, have persuaded the Duke to part with these, had I not seen how negligent he was of them, suffering the priests and everybody to carry away and dispose of what they pleased; so that abundance of rare things are irrevocably gone.

That the Royal Society appreciated the gift is apparent from its records. In 1681, when Sir Christopher Wren was president, a checklist was prepared, under the title of *Bibliotheca Norfolciana*, which enumerated something

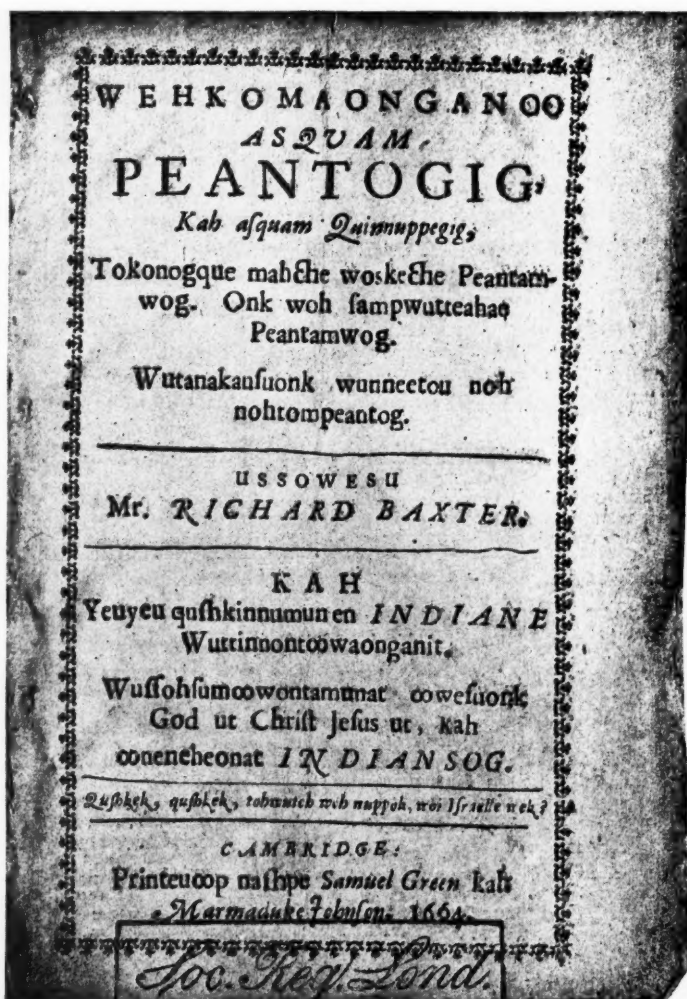


Fig. 1 — THE HIGHEST PRICED AMERICAN BOOK

The only known copy of Baxter's *Call to the Unconverted*, translated into the Massachusetts Indian language by John Eliot. Missing for 250 years, a copy turned up at a London auction.

like 6,000 volumes, including other gifts like that of Henry Howard. In 1910 Mr. R. Farquharson Sharpe, of the British Museum, compiled a list of the early printed books owned by the Royal Society, in which the number had dwindled to about 1,000, indicating that Evelyn was not entirely successful in "the preserving them from embezzlement." At the time of the original donation, the Society's "orders" provided that "an Inscription in letters of gold be set up in some convenient place in honor of the benefactor." The "Inscription in letters of gold" has disappeared along with some 5,000 volumes.

In 1830, the Trustees of the Royal Society offered the Arundel Manuscripts, then in its possession, to the British Museum; which purchased them, the Society using the funds for the purchase of scientific books. It is said that before the recent sale, the British Museum authorities were approached again, and purchased certain books "at their own valuation." The Trustees of the British Museum, however, could hardly—in fairness to the Society—offer a nominal price—say £10—for such a rarity as Baxter's *Call*, or for a unique copy of the trial issue of the *Second Folio of Shakespeare*.

The Royal Society now profits to a large degree by its action, but it can never retrieve the losses due to past neglect. In 1872 the elder Quaritch bought from it a cellarful of old books and pamphlets, many of which were beyond restoration, being water-soaked, torn and mildewed. Skillful restoration, however, gave him a good bargain, as among the specimens saved were some block books and incunabula, which have long ago passed into great public and private libraries. The portion offered in the recent sale consisted of a remainder of the Society's rare books.

The unique copy of Baxter's *Call* was not a portion of the Arundel library, but was given to the Royal Society by Governor Winthrop. About the same time was presented to the Society a copy of the Eliot *Indian Bible* which was also in the sale, the which was not listed in Pilling's *Bibliography of the Algonquian Languages*.

Richard Baxter's *Call to the Unconverted* was first published in London in 1657. John Eliot, the Apostle to the Indians, who had been working on the translation of the *New Testament* and the *Bible* wrote from Roxbury to Mr. Baxter, on July 6, 1663, that:

My work about the *Indian Bible* being (by the good hand of the Lord although not without difficulties) finished, I am meditating what to do next for these Sons of this our Morning; they having no books for their private use, of ministerial composing . . . I have therefore purposed in my heart (seeing the Lord is yet pleased to prolong my life) to translate for them a little Book of yours, intituled (*A Call to the Unconverted*) . . . But seeing you are yet in the Land of the Living (and the good

Lord prolong your days) I would not presume to do such a thing, without making mention thereof unto your self, that so I might have the help and blessing of your Counsel and Prayers . . . I have begun the Work already and find a great difference in the Work from my former Translation; I am forced sometimes to alter the Phrase for the facilitating and fitting it to our Language, in which I am not so strict as I was in the Scriptures.

Mr. Baxter wrote in answer that he was flattered by the "Apostle's" attention, but thought the "*Assemblies Catechism* should be next the Holy Scriptures, most worthy of your Labors." Mr. Boyle, of the Society for the Propagation of the Gospel, thought "it would be taken better here" if Bayle's *Practice of Piety* were printed before the *Call*; but the *Call* had been finished before this letter came, and the work went to press early in 1664, and was published before August 25 of that year, in an edition of 1,000 copies, by Samuel Green and Marmaduke Johnson, the latter leaving the Corporation's employment soon after. The work went into a second edition in 1688, printed by Samuel Green, five copies of which were known to Dr. Eames, and which was identical, except for the imprint, with the then unknown first edition.

To those who are not book collectors, the price paid for this unique copy may come as a surprise; for, with the exception of Dr. Wilberforce Eames of the New York Public Library, there is probably not a single person living who is able to read the work in the original. The entitlement of the book reads:

"WEHKOMAONGANOO ASQUAM PEANTOGIG, KAH ASQUAM QUINNUPPEGIG, TOKONOGQUE MAHCHE WOSKECHE PEANTAMWOG. Onk woh sampwutteahae Peantamwog. Wutanakaufuonk wunneetou noh nohtompeantog. Ussowesu Mr. Richard Baxter. Kah Yeueyu qushkinnumun en Indiane Wuttinnontoowaonganit. Wussohsumoowontamunat oowesuonk God ut Christ Jesus ut, kah ooneneheonat Indiansog. Qushkek, qushkek, tohwutch weh nuppok wor Israelle wek? Cambridge, Printeuoop nashpe Samuel Green kah Marmaduke Johnson, 1664."

The book is five and seven-sixteenths by three and seven-eighths inches in size, bound in old gray blue boards with a parchment back. It is in excellent condition, except that a few leaves are faintly water stained. As the purchaser probably did not buy the book for reading purposes, this fact evidently did not greatly influence the price.

Of the second edition of the *Call*, that of 1688, the only copies known to Dr. Eames were those in the American Antiquarian Society, Massachusetts Historical Society, Boston Public (Prince), Yale and Harvard libraries. The last copy sold was the bound Brinley copy, which appeared at auction in New York, in 1879, and was purchased for Yale College for \$135.



This is an
Exact
Reproduction
of an
Early
American
wall paper

found a number of years ago, in an old loft of a country store in Brattleboro, Vermont. We know the original paper to be over one hundred and twenty-five years old. It is a scene of the landing of troops and refers to the incidents about the time of the Revolution.



The above is one of several papers suitable for homes furnished with antiques. If you contemplate papering one or more rooms, we would be pleased to prepare and send samples of paper. Please give style and size of room.

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Mahogany case in original
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Current Books

Any book reviewed or mentioned in *ANTIQUES* may be purchased through this magazine. Address the Book Department.

THE BOOKPLATE ANNUAL FOR 1925. Edited and published by Alfred Fowler, Kansas City. Edition limited to 500 copies. Royal quarto; 53 pages, numerous illustrations. Price \$5.00.

A BOOKPLATE is the label which the owner of a book pastes within the front cover as an indication of his ownership. It may consist of nothing more than a name set in type and printed on a slip of paper. In the seventeenth and eighteenth centuries it usually consisted of an engraved coat of arms and a name. The nineteenth century, with its avalanches of books and its legions of owners—most of them non-armigerous—witnessed the wide acceptance of the pictorial bookplate, which substituted personal symbolism—often of a most obvious kind—for the earlier heraldic devices. Thus did the spread of democracy add variety to bookplates and stimulate the ardors of bookplate collecting.

Incidentally, on many occasions, the best of artists have turned their skill to the designing of bookplates. And such plates, because their quality and style are of the artist, and their special symbols presumably of the owner, are doubly significant and more than doubly desirable.

Bookplate designs may be engraved on metal, cut in wood, lithographed, photo-engraved, or etched. They offer a limitless field for artistic ingenuity and an equally limitless field for selection and classification. Hence collectors of bookplates, and societies of collectors, and, withal, Alfred Fowler's handsome *Bookplate Annual*, which has been issued each year since 1921 as a periodical summary of the year's achievement in bookplate art and criticism.

The *Annual* for 1925 is a well designed and well printed royal quarto volume which contains illustrated appreciations of the work of Dugald Stewart Walker, D. Y. Cameron, and Robert Anning Bell. Charles O. Cornelius contributes a note by way of demolishing the legend of the destruction of the copper engraving for George Washington's bookplate by an enterprising dealer who had made many restrikes from it. The restrikes were made, without doubt, but Mr. Cornelius points out that the engraved plate is now owned by the Metropolitan Museum. A chapter entitled *A Portfolio of Contemporary Bookplates* shows a number of recent designs, among which two wood blocks by J. J. Lankes are particularly noteworthy. Lankes has progressed fast and far since his first attempts with wood engraving.

A list of bookplate collectors who wish to exchange items is likewise included in the *Annual*, and should prove a boon to those who enjoy the contacts which a known community of interests affords. The volume concludes with a report of the tenth annual exhibition of contemporary bookplates, together with a list of the exhibitors on that occasion and their works. Among these latter it is interesting to note several entries by that versatile writer and collector, Gardner Teall, who, by the way, contributes one brief critique to the *Annual*, as well as two bookplates in black and tint, by his own hand.

Answers

Readers of this column may often know some facts about the questions asked which are unavailable to the Editor. In such cases it is hoped that they will share their information with those less fortunate by writing full particulars to the *Queries Editor*.

218. H. G. R., *New Hampshire* (*ANTIQUES* for May, 1925, Vol. VII, p. 268).

Harry A. Wright, of Springfield, Massachusetts, writes that B. K. Bliss did not make glass in that city, but that about fifty years ago, Benjamin K. Bliss was a seedsman and florist in the Pynchon Bank Building, Main Street, Springfield. For sale in conjunction with his other wares, he had made various glass articles bearing his name. Among these was a purple hyacinth or

bulb glass about six inches high, four inches in diameter at the bottom, and one and a half inches at the top.

The difficulty of distinguishing the makers of mustard jars, jelly glasses, mineral water bottles, or similar containers, from the distributors whose names the pieces bear, is one of frequent occurrence where late nineteenth century items are concerned, and the case of B. K. Bliss seems to be an excellent case in point.

222. A. A. W., *Virginia* (ANTIQUES for May, 1925, Vol. VII, p. 269).

An account of the activities of George Stinson of Portland, Maine, comes from D. Cromett Clark. Stinson was, it appears, a book and job printer whose activities centred on the year 1880. He published a few books, also a monthly story magazine which sold for \$1 a year, with six to a dozen chromo-lithographs thrown in. It is not unlikely that he bought his lithographs, as did many other publishers of similar magazines, but with the lithographer's imprint omitted. The lithographs were of the brilliantly colored kind, which had so much vogue at the time, and the titles included *The Rock of Ages*, *From Shore to Shore*, *The Queen of Sheba*, *Niagara Falls*, *The Barefoot Maiden*, *The Lovers' Parting*, together with many others, sentimental and scenic. Many of them had verses of "poetry" at the bottom. Stinson's lithographs represent a type of which thousands and thousands were framed and hung in American homes during the 1880's and 1890's.

223. M. N., *Virginia* (ANTIQUES for May, 1925, Vol. VII, p. 269).

Information concerning the lithographer Baillie comes from Mrs. E. J. Knittle of Ashland, Ohio. Baillie was a New Yorker, whose plant and shop were on 88th Street, just off Third Avenue. He had agents in other parts of the country, as follows: in Philadelphia, J. Bardsley, Corner of Arch and Second Streets; in Boston, Joseph Ward, 53 Cornhill; in Albany, G. J. J. Lomis, 9 Washington Street.

Baillie made colored lithographs contemporary with the Kelloggs and Currier & Ives, but of a somewhat inferior order. Religious and political subjects, a few war scenes and patriotic topics, some rural scenes and views of cities and towns, together with the inevitable delineations of youth and beauty, all appear with his imprint. As Mrs. Knittle remarks, his output belongs strictly in the "cottage ornament" class.

Another address for Baillie, very possibly earlier than that quoted, is supplied by Aaron Davis of Boston, who states that the firm was established at 218 Nassau Street, and that most of his work was done in the forties, though little of it is dated. Mr. Davis also supplies the name of another of Baillie's agents, to wit, J. Soule, of New Bedford, Massachusetts.

226. J. P., *Massachusetts* (ANTIQUES for May, 1925, Vol. VII, p. 270).

Charles F. Heartman of Metuchen, New Jersey, writes that H. Lewis and G. B. Douglas published in 1850, through the lithographers Arnz and Company in Dusseldorf, a book entitled *Das Illustrierte Mississippi Thal*. The prints concerning which query was made are apparently plates from that book, which contains, in all, seventy-eight lithographs. According to Mr. Heartman, the book is worth about \$150, but single plates are of little value.

229. L. A. E., *Ohio* (ANTIQUES for May, 1925, Vol. VII, p. 270).

James W. Tufts manufactured, in the 1880's, soda water apparatus, and likewise silver and silver plate. Hugh G. Nicholson, of Charleston, West Virginia, from whom this information comes, believes that later Tufts' business was merged with that of the American Carbonating Company.

Questions and Answers

Questions for answer in this column should be written clearly on one side of the paper only, and should be addressed to the Queries Editor.

All descriptions of objects needing classification or attribution should include exact details of size, color, material, and derivation, and should, if possible, be accompanied by photographs. All proper names quoted should be printed in capital letters to facilitate identification.

Answers by mail cannot be undertaken, but photographs and other illustrated material needed for identification will be returned when stamps are supplied.

Attempts at valuation ANTIQUES considers outside its province.

243. A. N. T., *Massachusetts*, wishes to know whether any readers of ANTIQUES know of any houses on which floors decorated with painted or stenciled designs still exist. Information may be addressed to ANTIQUES and will be kept confidential.



ANTIQUES

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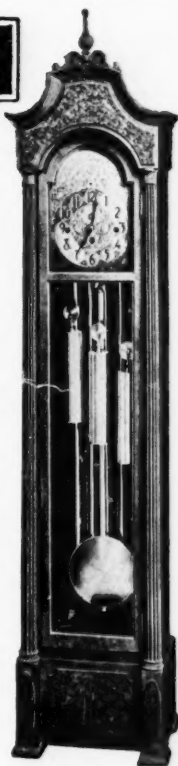
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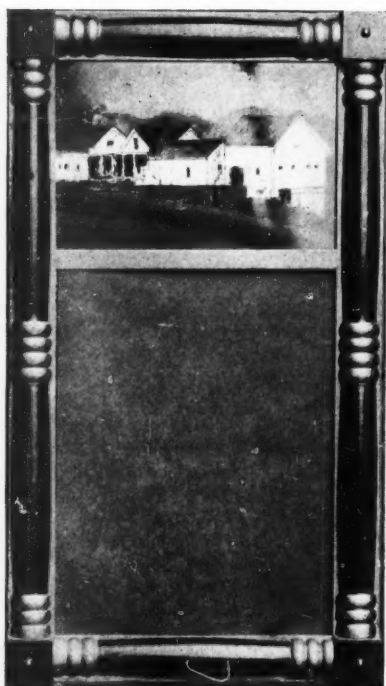
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Platter *Pat in the Pond*,
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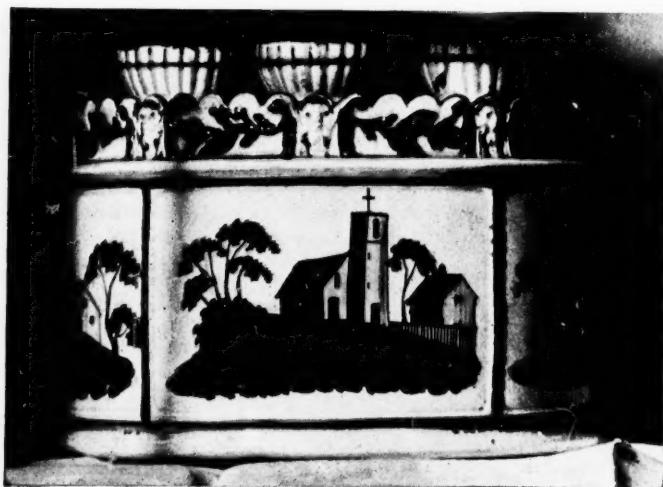
OLD CURIOSITY SHOP

E. E. White

BELMONT .: VERMONT

Antique Furniture, Glass, China

244. E. C. M., *New York*, sends a photograph, reproduced herewith, of a mantel ornament, with a query as to the country of origin of the piece, its possible date of manufacture, and the purpose for which it was intended. The piece, one of a pair, belonged originally to the great-grandmother of the present owner. It is 8 inches long and 6 inches high, exclusive of the removable top and holders. Of a white glazed ware, the decorations are in yellows and greens. No identifying marks appear on it.



Undoubtedly of English origin, the piece may be characterized as a crocus or tulip holder, devised to hold bulbs, much after the manner of the more familiar hyacinth glasses. Without actual examination it is impossible to determine the date or precise locality of origin of the piece, but conjecture would indicate a date not later than 1815.

245. W. J. S., *Pennsylvania*, enquires concerning a set of handleless cups and saucers in black transfer ware. The decoration shows a man and woman, each having a hand on a shield. The inscription on the shield is *Industry, Freedom, Plenty, Health, Wealth, Wisdom*. Above the shield appears the legend *Firm as Oak*; beneath it, *Be Thou Faithful Unto Death*. Both figures bear banners, that over the man being inscribed *Sobriety*, and that over the woman, *Domestic Comforts*.

Beyond the fact that both in method of decoration and in the high moral tone of the design, the nineteenth century origin of these pieces is evident, no information is available about them. Can any reader identify them exactly?

246. A. B. S., *Pennsylvania*, seeks enlightenment concerning *Hannibal Crossing the Alps*. His elephants, surrounded by a floral border, decorate a set of blue china.

Were a photograph of the border at hand, identification of the maker of this ware might be possible. Without a picture, however, it is only possible to assign the set to one of the Staffordshire potteries of prolific mid-nineteenth century production.

247. M. W. S. owns a copper mug with the impressed mark of an eagle, and N. Y. on the bottom. On the side appear the initials W. P. D. C., N. Y.

Who can suggest when and by whom this piece was made?

The same correspondent also sends word of a pair of silvered glass tie-backs, with the mark N. E. Patented January, 1855, impressed in the pewter neck.

These pieces were probably made by the New England Glass Company, which was in operation in Cambridge, Massachusetts, from 1818 to 1887.

248. A. A. B., *Pennsylvania*, sends two queries concerning grandfather clocks. On one clock in his possession appears the name *Nowlens Mfg. Boston*. Who can identify this concern, which is not listed in the usual books of reference?

Upon the dial of another clock, with mahogany inlaid case, appear the words *Latham and Marple*. According to Britten's *Old Clocks and Watches and their makers*, the name Latham is of fairly frequent occurrence in English clock history, for he lists three clock makers of this entitlement between 1775 and 1814. No significance, however, has been discoverable for the word *Marple*, either as the name of a person or a place. Who can help here?

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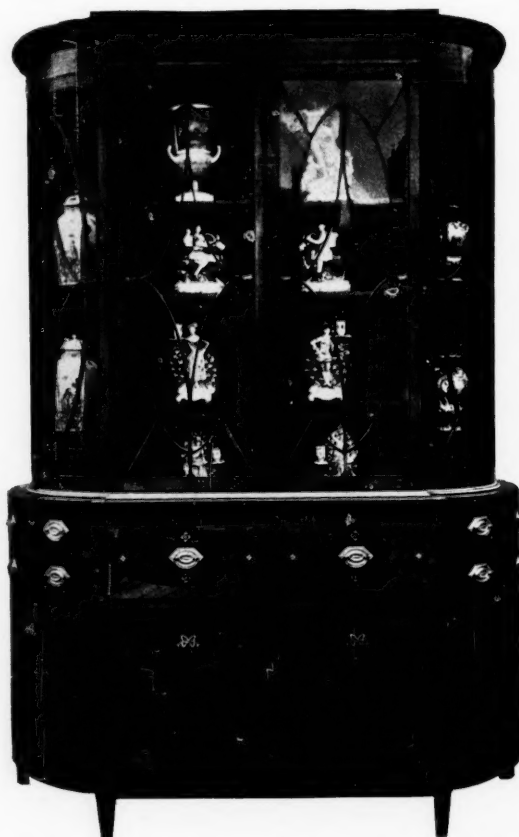
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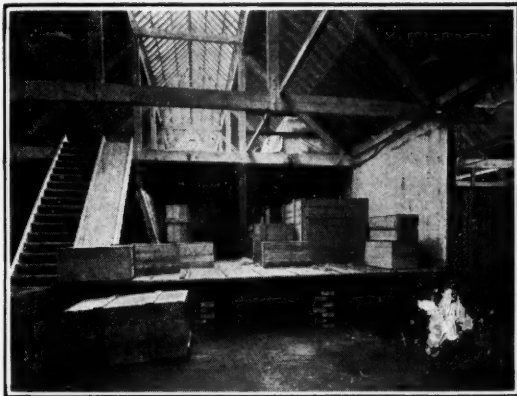
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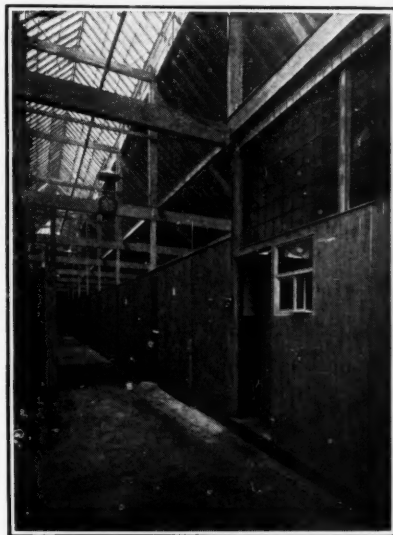


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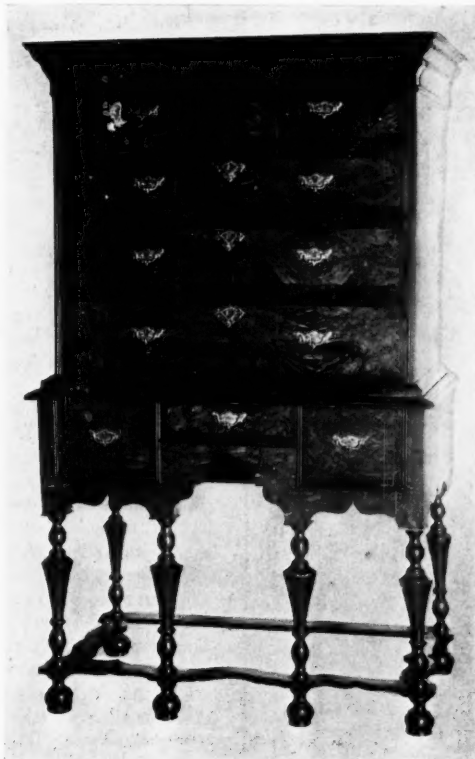
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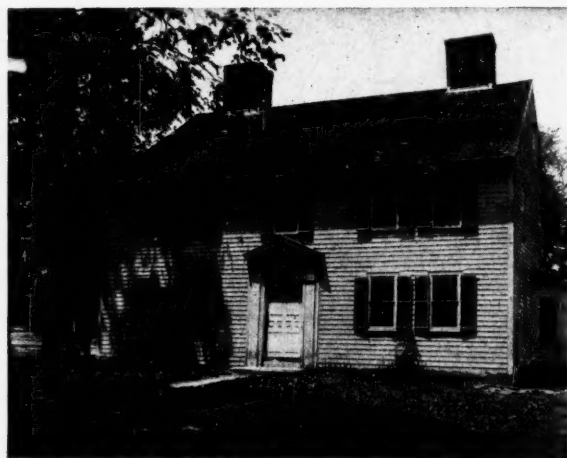
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MY shop is my home. I live with the things which I buy and sell, and I judge them, therefore, with exacting standards of merit and beauty. My furniture has been praised and bought by connoisseurs. It represents some of the best from the hands of American, English and French craftsmen. Those who love exquisite needlework should see my ancient French laces, fashioned to the needs of today. And those who like lamp shades not quite like other people's should examine mine.

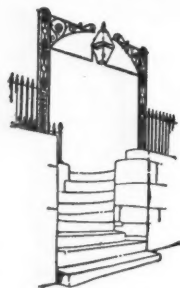
*When you are near Hartford
make it a point to stop. Mean-
while write if you think I can
help you find what you want.*

Alme. E. Tourison

26 Girard Avenue

HARTFORD :: CONNECTICUT

WM. K. MACKEY CO., INC.



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House Gate

Auctioneers and Appraisers

Collections of antiques and all kinds of household furnishings solicited for sale at auction or bought outright for cash.

Catalogue sales a specialty. Appraisals for inheritance tax, insurance and other purposes.

Some choice antiques always on exhibition and for sale

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Established 1896

Telephone, 3528

Visit the "Old Reliable"

Thorp's Antique Shoppe

321 West Front Street, PLAINFIELD, NEW JERSEY

CHAS. H. PALMER, Proprietor

FOR this month we offer an assortment of two and three slat rush seat chairs, in good condition with new rush seats ready for painting or use. Your choice, \$7.50, each, crated—one or a hundred.

If you cannot call, write us your wants.

The Cradle Antique Shop

ALICE LIGHT

FLORENCE LIGHT

LODI, SENECA COUNTY, NEW YORK

Located in the heart of the Finger Lakes, 18 miles from Watkins Glen, 22 miles from Ithaca, 22 miles from Seneca Falls, 27 miles from Geneva.

FOR JULY

A burlwood baby bath tub; burlwood bowls, all sizes; marked pewter; set of pink lustre; mahogany and curly maple dressing tables; curly maple drop-leaf table; pine corner cupboards, glass in doors, fancy shelves; slant-top desks; Sheraton desk, reeded pilasters, splay feet; large upholstered arm chairs; a pair of dolphin compotes.

Many unusual things in glass, china, etc.

The Colonial Antique Shops

WALTER F. LARKIN

ITHACA, NEW YORK

308 Stewart Avenue
Near Cornell University

RIDGEWOOD, N. J.

18 miles from New York City
2 miles from Ridgewood on
Paramas Road or Liberty Highway

Both shops are stocked with early American antiques of every description: early Glass, Lustre ware, China, Pewter, and Brass; unusual pieces of furniture in curly maple, maple, mahogany, and pine; some interesting Tables, Sideboards, Desks, and Dressers; many dated Coverlets, Shawls, Hooked Rugs, old Lanterns, Kettles, and burl bowls; over five hundred Currier prints; a thousand interesting chairs.

Most of our furniture is restored and ready to place in your home. Prices are reasonable.

We issue booklet and send photographs.

ARTHUR J. SUSSEL

Arts Antiques



S. E. CORNER 18TH AND SPRUCE STREETS

Branch 928-30 Pine Street

PHILADELPHIA PENNSYLVANIA



THE HOME OF GENUINE ANTIQUES

IN MAPLE—Martha Washington chair, rare Windsor chairs, desks, Tavern tables, bedside and tip tables, highboys, ball-foot chest, Spanish-foot chairs, beds.

Flora M. Boardman

107 Clark Road, LOWELL, MASSACHUSETTS

COLONIAL HOME

on Boston Post Road, at

LONGMEADOW, MASSACHUSETTS

15 rooms, 3 bathrooms, servants' rooms with bath, large sun and sleeping porches, two-car garage; is ideally suited for antique shop and tea room.

This is a very attractive proposition for someone.

Apply to the owner

FRANK MACCARTHY *Cheshire, Connecticut*

The Francis Nye House

Marion Road

MATTAPOISETT, MASS.

(Main Road to Cape Cod)

WE have at present a large stock of Staffordshire figures, old pewter, bottles, lamps, candlesticks, lanterns, early glass, sprigged and lustred china, old sea chests, hooked rugs, mirrors, cupboards, tables, stands, chairs, bureaus, beds, old silver, copper and brass utensils, fireplace fittings, old jewelry, pictures, prints, clocks, shawls and old chintz.

A curly maple bureau, an old pine bible desk, a duck-foot tea table, a hoof-foot tea table, an Eli Terry clock, an Epharim Downes clock (same shape), an American marked porringer, a miniature pine chest, a miniature mahogany bureau.

Make it a point to stop here on your way to the Cape and we will gladly show you the above, and all the new acquisitions we may have at the time. If you cannot call, write us your wants. We guarantee satisfaction or money refunded.

S. ELIZABETH YORK

Telephone 143

Antiques and Old Glass

Hooked Rugs, Indian Pottery,
Pine Chests, and many
other articles of Glass
and Furniture

Shop open afternoons

CHARLES E. COMINS

One East Main Street WARREN, MASS.

INGLESIDE

Early
Amer-
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Fur-
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One of
the
largest
collec-
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of old
lamps
in the
State

ANTIQUES

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WASTE BASKETS decorated with old prints . . \$8.00 each
LAMP SHADES with Godey prints 8.00 each



EARLY SANDWICH BOWL in tulip design,
8 1-2 inches high.

SANDWICH FLAT DISH in thistle design,
9 inches high.

PAIR STAFFORDSHIRE DOGS, decorated
with purple lustre.

STAFFORDSHIRE FIGURES, GLASSWARE,
PEWTER, and CURRIER PRINTS.

RUTH WEBB LEE

72 EAST AVENUE : PITTSFORD, N. Y. : Near Rochester

ANTIQUES

Reasonably priced for quick sale

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NEW HAMPSHIRE

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Rare and Genuine New England Antiques

The Collection of NATHAN CUSHING

Wednesday and Thursday, July 8th and 9th
11 a.m. Daylight Saving Time

at The Greenwood Casino

78 APPONAUG ROAD :: GREENWOOD, R. I.

On the Narragansett Pier Road, 6 miles from Providence

Sale Rain or Shine

Refreshments Served

JOSEPH W. LEWIS and HARRY L. BATES of

HENRY W. COOKE Co., Providence

will conduct the sale.

*A Larger and Finer Collection
of Antiques than ever before*

LOWESTOFT RARE GLASS PEWTER
AMERICAN & ENGLISH FURNITURE

.....

The Shop of the Two Young Men

OGUNQUIT, MAINE

Winter Address

HARE & COOLIDGE, 54 West 11th Street, NEW YORK, N. Y.

Offerings for July from

THE COLONIAL SHOP

22-24 North Water Street NEW BEDFORD, MASS.

Located diagonally across from The Whaling Museum.

*Picked at random from an exceedingly large stock, I am
listing below items which should merit special attention:*

Pair curly maple Hitchcock chairs, cane seat; set 6 birdseye and curly maple chairs, cane seat; set 4 birdseye and curly maple chairs, cane seat; pair curly maple chairs; curly maple bed, type with head and foot boards, very curly; curly maple chest of 6 drawers; small tavern table; lithograph of the *Steamship President* by Ackermann & Co., 1840; curly maple knife box; brass door knocker, genuine old one; double silhouette frame, black and gold on glass; sandwich glass pitcher, log cabin, deer and buffalo in relief on frosted glass; genuine old pickle bottles, beautiful green glass; large 4 strip banister back armchair; rosewood ottoman with old cover.

W. W. BENNETT, PROPRIETOR

For Antiques of Genuine Merit

The Oak Tree Antique Studio

LISTED below are a few things in my home. If they have been sold when you call you may be sure of finding others of equal value and choiceness in their place:

Rare mahogany dressing table; Hepplewhite drop-leaf table with drawer; Sheffield tea kettle, candlesticks and tray; pair of three mold blown glass vases; historical china; Staffordshire figures; fine old hooked rugs; tea caddies; three early American mahogany secretaries; marked and unmarked pewter. Several pieces of *Toiles de Jouy*.

CORRESPONDENCE INVITED

Mrs. George Knox

4037 LEWISTON ROAD, Niagara Falls, New York

Via Fort Niagara, Lewiston and Rochester

MALLORY'S ANTIQUE SHOP

1125 Chapel Street, New Haven, Conn.

Phone, Liberty 2360

Examples of early American, Chippendale, Hepplewhite, Sheraton, Empire furniture and mirrors.

Of special interest: a mahogany Hepplewhite desk with *Temple of Fame* brasses, all original, a rare, good piece.

PEWTER	BOTTLES	SNUFF BOXES	SAMPLERS
CONN. POTTERY	OLD JEWELRY	MINIATURES	PRINTS
LAMPS	BEAD BAGS	SILHOUETTES	OLD LINENS



YE BRADFORD ARMS

Antique Shop

YE BRADFORD ARMS is conveniently located adjacent to all historical points, and has a special appeal to collectors who seek unusual antiques as well as to tourists who enjoy home cooking.

59 COURT STREET :: PLYMOUTH, MASS.
Telephone, PLYMOUTH 446

New England Antiques

Pine : Maple : Cherry : Birch : Mahogany
Hooked Rugs and Hand-Woven Stuffs, Wooden Ware, Glass, China, Pewter, Brass, Copper, Iron, Pottery

Specials:—Burl bowl, 20 inches in diameter, other smaller pieces, cups, bowls, wooden kitchen utensils; some interesting old chairs; bureaus, small slant-top desks, in curly maple and pine.

Basement Kitchen

WORCESTER BROS. CO.
23 BRATTLE STREET CAMBRIDGE, MASS.

In Ancient Portsmouth

The seacoast towns were the earliest, and, because of world trade, the richest in the American Colonies. Here, from the overflowing family reservoirs of the past, continues a steady, if not abundant, flow of fine heirlooms into the markets of the present. This, in part, accounts for our ability to offer, at all times, antiques of unusual interest; at many times, antiques of rare distinction.

HORACE M. WIGGIN
350 STATE STREET PORTSMOUTH, N. H.

S. WOLF

WILL BE LOCATED AFTER JUNE 1ST AT

230 Main Street

East Haven, Connecticut

Here he will continue to show a fine assortment of *Early American Furniture*, *Hooked Rugs*, etc.

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GENUINE ANTIQUES

SPECIALIZING

N. E. Cottage Pieces



"THE MAPLES"
NORTH ATTLEBORO
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ON THE BOSTON-PROVIDENCE STATE ROAD

INTERIOR DECORATIONS

EARLY AMERICAN
ANTIQUES

JANE WHITE LONSDALE
INTERIOR DECORATOR
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CURLY MAPLE BLANKET
CHEST

Competently Restored When Sold; Before That, in the Rough

Antique furniture and woodwork bought and sold. Your own antiques repaired and upholstered, matched if you wish. Special detail work.

A. WILLIAMS
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We Sell to the Trade as well as to
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It Pays to Visit Harry Mark!

Harry Mark

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Early American Antiques

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Telephone, Nevins 6076

F. E. CUMMINGS *Antiques*

A 200-year-old house
completely furnished in
the finest of early
American antiques

Cushing's Corner, HANSON, MASSACHUSETTS

FOR SALE

Ideal Location for Antique Shop

IN Concord, N. H., on Daniel Webster Highway (Boston to White Mountains) is a fine old mansion, built about 1800. It is a square house of 8 rooms, each with fireplace, with wide hall through center. In ell are kitchen, store room, garage and 3 chambers. Modern heating, plumbing and lighting have been installed. Sets well back from street; has about $\frac{3}{4}$ acre of land. Near N. H. Historical Society Museum. For the sale of antiques or for a fine home in the capital of New Hampshire, this is a rare opportunity. The price is \$12,000. For photograph or for further information communicate with

MORRILL & FOSTER, CONCORD, N. H.

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Insurance

Surety Bonds

George A. Foster
Real Estate

AUCTION SALE

*of Early American Furniture, Accessories and Attic
Treasures assembled during the past ten years
throughout New England*

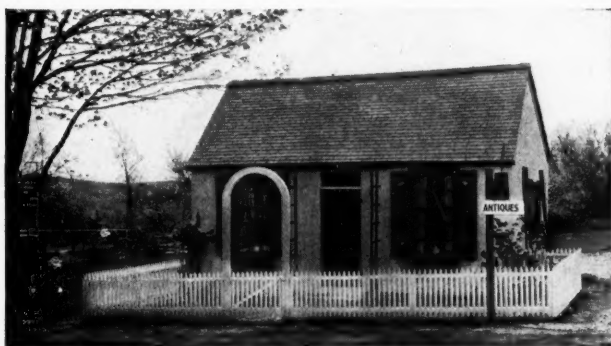
At the WOODMONT INN

14 CHERRY STREET, WOODMONT, CONNECTICUT
(on the Shore Road between Milford and New Haven)

Tuesday, July the 14th 10 A.M. (D.L.S.)
throughout the day (rain or shine)

Visit the Inn between now and the 14th, and inspect the collection

J. M. MITCHELL, Auctioneer



TURKEY HILLS ANTIQUE SHOP

LUNENBERG, MASSACHUSETTS

Mrs. Sidney Francis

Mrs. Frances Ball

The Humpty Dumpty Shop *Arden, Delaware*

Early American Furniture, Pottery,
Brass, Porcelain and Glass

Correspondence invited



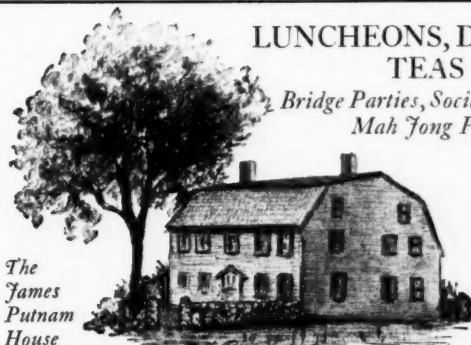
IN the state road in NORTHBORO, Massachusetts, is an antique shop which has given joy to hundreds of collectors. Its collection and arrangement have won for it the name of "Shop Beautiful." Interesting furniture, glassware, china, etc., are always on exhibition and sale.

G. L. TILDEN

State Road

NORTHBORO :: MASSACHUSETTS

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*The
James
Putnam
House*

LUNCHEONS, DINNERS
TEAS

*Bridge Parties, Social Gatherings
Mah Jong Parties*

Furnished with Antiques

MRS. CALIGA, 42 Summer Street
DANVERS, MASS.

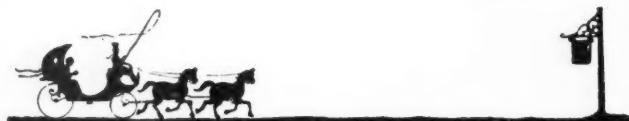
When in "The Berkshires"

VISIT

**G. & A. H. OSWALD'S
ANTIQUE SHOP**

11 LINDEN STREET, PITTSFIELD, MASSACHUSETTS

Near the Maplewood Hotel



ANTIQUES

Miss O'Herron

62 South Street

PITTSFIELD, MASSACHUSETTS

Plan a trip to this Colonial house built in 1790—Two doors below the Wendell Hotel.

*In BOSTON and
HYANNIS*

H. STONE'S ANTIQUE SHOP

*Furniture, Hooked Rugs, Bric-a-brac
In variety Of merit
Repairing and Refinishing a Specialty*

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Summer Shop
HYANNIS, MASS.

Flagstone Court

44 WEST TWELFTH STREET, NEW YORK CITY

Mrs. C. C. Marshall

By private sale, in her own home, is disposing of a large collection of genuine antiques, including many rare pieces of Early American, English, Spanish, and Italian furniture, rugs, prints, glass, and china.

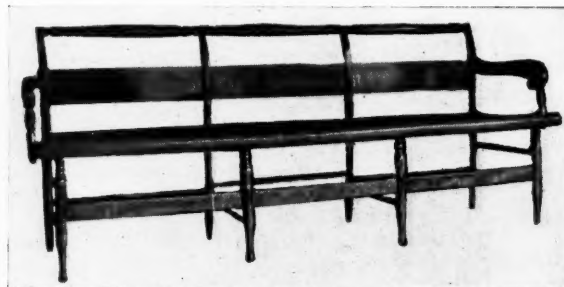
Goulding's Antique Shop

South Sudbury
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On Concord Road, One-Half Mile off State Road

Telephone, 18-11 CLOSED SUNDAYS

*Fine collection of early New England Furniture
Clocks. Hooked Rugs. Pewter.
Iron work always in stock.*



CURLY MAPLE HITCHCOCK SETTEE—ORIGINAL RUSH SEAT

WE have acquired many rare pieces of curly maple. We offer this month: a beautiful Sheraton Tambour curly maple desk, wonderful grain; curly maple Sheraton dining table, 6 fluted legs; other 6 leg dining and breakfast tables in curly maple; chairs in sets and pairs; pedestal sewing tables; fine collection of glass; some lovely pieces of blue Bristol. Photographs on request.

FINGER LAKES ANTIQUE SHOP

Harpenden Hotel

DUNDEE, NEW YORK

*American Windsors, with additions . . \$1.50
Furniture of the Pilgrim Century, new
edition, 2000 pictures 15.00
The Clock Book, 250 pictures 5.00
Reproductions of Pilgrim Furniture made to
order for consumers. Wallace Nutting's
signature on each piece.*

OLD AMERICA COMPANY
46 PARK STREET, FRAMINGHAM, MASS.

Visitors welcome

Re-seat Your Old Chairs Yourself

It is perfectly easy to repair that old rush chair yourself, and at practically no expense.

It is not necessary to wade in the marshes, nor to buy real rush. Our PAPER TWIST will outwear a rush seat, and looks twice as well.

DIRECTIONS for re-rushing are in ANTIQUES for August, 1924. Our prices are:

5 pounds	40c per pound
30 pounds	30c per pound
50 pounds	20c per pound

*And 2½ pounds per per seat required
Kindly remit with order to save time*

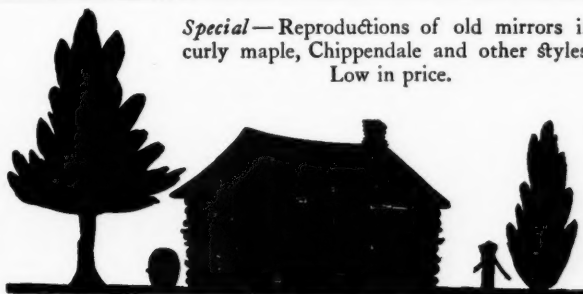
NATIONAL PATENT REED SALES COMPANY
DREXEL BUILDING :: PHILADELPHIA

Early Americana

Furniture, Clocks, Mirrors, Prints
Historical Flasks, Glass, Pewter
FINE OLD CHINA

Ethel Halsey Kaufmann

244 Prospect Street, NUTLEY, NEW JERSEY
(Ten miles from New York City)



Special—Reproductions of old mirrors in curly maple, Chippendale and other styles. Low in price.

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DUNDEE, NEW YORK
American Antiques Reasonably Priced
A FEW RARE, ALL GOOD DEALERS SUPPLIED

LAWRENCE HYAMS & Co.

(Formerly with M. Stack & Co.)

*We have the Largest and Most Complete Stock of
Antiques in Chicago*

AND THE MIDDLE WEST

Consisting of Early American, English, Italian and French periods of Dining, Bedroom, and Living Room Furniture; Pewter, Glass, Bric-a-brac, Andirons, Staffordshire, Clocks, Hooked Rugs, Lamps, etc.

Expert Refinishing and Restoring. Inspection Cordially Invited.

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Telephone, WABASH 1722

The ACTON ANTIQUE SHOP

OFFERS THIS MONTH

PEWTER courting lamps, pewter candlesticks, pewter spoons, 1 pair amethyst glass door knobs, 1 pair fluid glass lamps, comet pattern. Also a book-case secretary and many other interesting articles.

Open All the Year

Closed Sundays

LOTHROP & TAYLOR

SOUTH ACTON :: MASSACHUSETTS
(Six miles from Concord)

H. SACKS & SONS

*Antique Furniture, Hooked
Rugs & Glass*

62 Harvard Street, BROOKLINE, MASS.

Telephone, REGENT 0865



You will be enthusiastic
over the authentic

Chippendale Wing Chair, 1770;
pair of Chippendale Mirrors, 1770;
and Curly Maple Butler's Desk.

These are offered along with other rare values.

The RUMMELL STUDIO

1819 Jefferson Avenue :: TOLEDO, OHIO

At 15 Chatsworth Avenue

There are many rare
pieces of old glass
which may be acquired.

LARCHMONT :: NEW YORK

In BOSTON, Mass.

25 years of experience in
collecting and distributing
every variety of *antique
furniture, glass, china, metal
goods, prints and engravings*

Call or write

William B. McCarthy

278B Tremont Street :: Boston, Mass.

Mrs. Cordley wishes to announce that her shop will be open throughout the summer months.

Write or Call

812 17TH STREET, N.W. WASHINGTON, D. C.
Telephone, Main 403

ANTIQUES GIFTS

Early American Furniture



Miss Sheldon

15 CASTLE HILL AVENUE Great Barrington, Mass.
Telephone 303

TREASURE HOUSE

Interesting pieces of iron ware for the fire-place; unusually fine fireboard in beautiful colours. A very small maple trundle bed and a set of six Sheraton Windsors.

SIDNEY K. POWELL

659 Ferry Boulevard STRATFORD, CONN.

*When in Maine visit Rockland
When in Rockland visit our*

Antique Shops

Our collection of early American furnishings is complete in every department.

Special lot of HOOKED RUGS.

We invite your inspection.

COBB & DAVIS

Rare Pieces

MOST rare pieces are today in museums or in private collections. Some still remain in the hands of dealers. In Plainville you will find a dealer through whose shop have passed some of the finest of early American antiques and in whose shop there still remain a number of very rare antiques. The collector of fine things will do well to pay him a visit.

MORRIS E. BERRY

PLAINVILLE :: :: CONNECTICUT
Half hour out of Hartford

Pewter Wine Carriers

(Swiss)

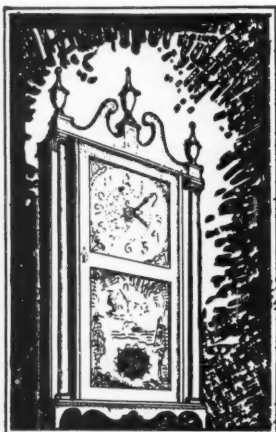


Rare and excellent: 5 tankards, 1 plate, \$400. One tankard and plate have 12 disciples on medallions.

HAYLOFT Antiques

Bethlehem Pike, Whitmarsh, Pennsylvania

(3 miles North of Philadelphia City Line)



ANTIQUES
AT THE
OLD YELLOW HOUSE
STRATFORD
CONNECTICUT

ELEVEN HUNDRED & ELEVEN
STRATFORD AVENUE

AFTER years of private collecting I am going to turn my attention to dealing. ¶ From my own collection I am offering some exceptionally fine mirrors, clocks and lamps. In furniture: two maple chests of drawers with original brasses; a maple oval Dutch-foot table; a maple stretcher tavern table; a Sheraton card table, mahogany with satinwood inlay, three panels in front.

Wickford Hill Antique Shop

JAMES G. JACKSON

141 WEST MAIN STREET WICKFORD, R. I.

On direct road to Narragansett Pier

LOOK FOR THE GIANT COPPER BEECH TREE

MARSHFIELD, 42-2

EDWARD C. FORD

Careswell Cottage

MARSHFIELD, MASS.

(Near Historic Winslow House)

American Antiques

Furniture • Pewter • Glass • China

Visitors Welcomed

MARY LENT ANTIQUES

Nine East Eighth Street
NEW YORK CITY

Summer shop open July and August, at WALLINGTON, Wayne County, NEW YORK. Wallington is on the Roosevelt Road, between Rochester and Oswego, near Lake Ontario.

Rosalind G. Trask

MARK TWAIN STUDIO

16 QUAKER LANE, WEST HARTFORD, CONNECTICUT

Offers for this month:

A VERY FINE SCROLL-TOP MAPLE DESK

A VERY FINE MAPLE SLANT-TOP DESK

A VERY FINE TERRY SHELF CLOCK

In addition to some marked American pewter, 50 early flasks, many historical prints and paintings, and a choice collection of lamps.

Write or Call

RENWICK C. HURRY

ANNOUNCES HIS REMOVAL TO

7 EAST 54TH STREET

New York City

VISITORS AND COLLECTORS WILL BE
WELCOME



SALOPIAN tea service, fisherman pattern, blue and white, 33 pieces, date 1772 (museum set). Old Wedgwood tea and coffee service, 38 pieces, marked in red, WEDGWOOD, decorated with painted sprays of flowers, date 1800. Dr. Wall Worcester teapot, raised flower pattern, twisted handle, 1770. Salt glaze tureen and platter. Salt glaze dish (museum piece). Other interesting antiques.

FOLK INDUSTRIES
The Shop in the Garden

GREENWICH,
CONNECTICUT

CHRISTINE J. STEELE

396 Adams Street, EAST MILTON, MASS.

(Eight Miles from Boston)

Rare and interesting Antiques for the home

SEVEN-LEGGED Hepplewhite sofa in maple; carved eagle-back cornucopia sofa in mahogany, small size; bannister-back arm and side chairs in maple; maple beds; small maple desk; choice tables in maple, pine, and mahogany; pair of fire screens in walnut with cross-stitch panels; banjo and Terry style clocks; collection of forty mirrors; Sandwich glass lamps; pink, copper, and silver lustre; old decorated trays, unusual shapes in good condition; interesting old lanterns and wrought iron.

Telephone, MILTON 0613

Correspondence invited

IN the Atlantic Highway between Bath and Rockland in ancient *Waldoboro, Maine*, you will find the antique shops of WARREN WESTON CREAMER, where visitors are always welcome, and can browse around as long as they wish among the old *Furniture, Prints, Hooked Rugs, Glass, Pewter, Books, etc.*, which belonged to the early settlers of this historic section, and with which my four-story building is filled.

Call at the *Sign of the Silver Tankard*, next door below the Banking House, where my small shop is located, and then step around the corner to the storehouse.

WARREN WESTON CREAMER

WALDOBORO, MAINE

On the Atlantic Highway

Constant Color Fabrics



Reproduction of American wing chair with Colonial design upholstery in blue, green or orange.
\$75.00, express collect.

For *Early American Interiors*. Send two-cent stamp for cuttings, stating color scheme.

Appointments by telephone
Murray Hill 3554

Margaret O. Goldsmith
Mrs. H. C. Brewer
Decorators

340 EAST 41ST STREET
New York City

Fancher's Colonial Shop

In the historical old village of
GOSHEN, N. Y.

FIFTY-FOUR miles from New York City on the Trunk-line State Road to Buffalo, where you will find a large stock of everything antique. Possibly not more than elsewhere but a fine, well kept stock, well displayed with plenty of light, one price, everything marked in plain figures. We strive to get things from 1750 to 1825 and we get them.

Everything guaranteed
genuinely old

Telephone
55-R GOSHEN, N. Y.



This is the doorway that leads into the shop of LOUISE L. DEAN, where you will find a very choice collection of *Early American Antiques*.

Special: Unusual inlaid Hepplewhite Card Table with two drawers.

LOUISE L. DEAN

293 WALNUT STREET : DEDHAM, MASS.

Telephone, DEDHAM 1157M

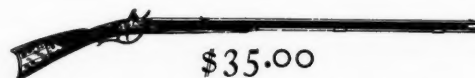
Exchange for Woman's Work

LOUDENVILLE, N. Y.
(ALBANY COUNTY)



*A Butterfly Table
in the Rough*

Guaranteed



\$35.00

FAMOUS KENTUCKY GUNS
both flint lock and percussion, with makers' names, Golcher, Leman, Mosser, etc. Genuine American made guns, highly ornamented, as used by early settlers and frontiersmen. Now scarce.

Prices from \$35.00 up. Powder Horns from \$4.50 up.

Large stock antique pistols, guns, swords, spears, armor, navy lamps, etc. *New Catalogue, 1925, 60th Anniversary issue, 372 pages, fully illustrated, contains pictures and historical information of all American muskets and pistols, including Colts, since 1775, with all World War guns. Mailed, 50 cents.*

FRANCIS BANNERMAN SONS

501 BROADWAY Established 1865 NEW YORK CITY

I Keep in Stock:



Sofas, bureaus, highboys, tables, chairs, bedsteads, mirrors, clocks, and old-time metal ware. Likewise old glass, china and mirror knobs.

I Repair and Refinish

Old and broken pieces of value, particularly where veneers, inlay, or painted decoration needs careful workmanship.

E. W. ALLEN, *Woodstock, Vermont*

At 37 Charles Street

Antiques in their
original condition

CHARLES S. ANDREWS

37 Charles Street :: BOSTON, MASS.

Telephone. HAYMARKET 2225

The OLD TUCKERMAN HOUSE

IS NOW OPEN

Early American Antiques

THE COLLECTION INCLUDES A

Varied Assortment of Furniture in PINE, MAPLE AND MAHOGANY, MIRRORS, CLOCKS, CHINTZES, ETC.

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CABINETMAKER :: CARVER :: FINISHER :: UPHOLSTERER

A Noteworthy Group

Amethyst color, six inch pedigreed glass dish (*a museum piece*), Sunburst center, petal border design, scalloped edge, \$15.

A dark blue and ivory double woven coverlet, Bird of Paradise design, pine tree border, dated, Sarah Kent, Orange County, 1845, \$50.

Pair large silver mirror knobs, full pewter back, grape design, perfect, \$8.

Hall console table, Empire style, of best mahogany, and in perfect condition, \$50.

Splendid curly maple mirror 40 inches by 24 inches, glass, perfect, \$50.

Two large square ottomans, one serpentine, \$35 each.

*Exclusive prints on linen, and colored on stone
Fine pieces to delight decorators*

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OF
MRS. M. B. COOKEROW

265 KING STREET
POTTSTOWN, PENNSYLVANIA

*Decorative and Historical China, Bottles,
Cup Plates, Glassware, Linens,
Currier Prints, Coins, etc.*

ANTIQUES

Highboys, Gate-leg Tables	Tall and Banjo Clocks
Wing Chairs, Windsor Chairs	Also Ship Models
Sets of Hitchcock Chairs	Glass
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Swell Front Bureaus	Brass Door Knockers
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Come in and see the largest stock of Genuine Antiques in this vicinity

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ESTABLISHED 1863

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PORTSMOUTH, N. H.

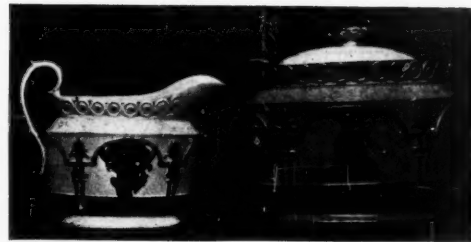
The Worth of Your Antiques

THERE are so many conditions affecting the value of antiques that only an expert can at all times be aware of them. And accurate appraisal is necessary for most advantageous sale. For a generation I have bought and sold antiques for my own account and for individuals and estates. I will appraise yours and attend to their sale as well.

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I OFFER also this month: a large copper lustre pitcher, canary band; Bennington cow cream pitcher; two seven foot maple beds; mahogany Hepplewhite dining-table; pine corner cupboard. *Send for printed list.*

JEMIMA WILKINSON ANTIQUE SHOP
Dundee Florence W. Upson NEW YORK

Bel lows Falls, Vermont AUCTION of ANTIQUES

In the TOWN ARMORY all day FRIDAY,
JULY 24th beginning 9:30 E.S.T.

In order to keep our collection within manageable bounds we shall offer for sale at auction—hundreds of pieces of early American glass, both clear and colored, old china, lustre, Tole ware, Bennington ware, Staffordshire, brass, pewter, iron, chests, bureaus, chairs, mirrors, clocks, light stands, sewing tables, and other larger tables, 30 N. Currier and Currier & Ives prints, quilts, shawls, needle-work, Godey lamp shades, hooked and braided rugs, andirons, warming pans and much more in the antique category. These things have been the careful collecting of several years. Such a sale is not likely soon to recur.

To be held rain or shine. Lunch served by Congregational Church Society at noon for those who desire it. A bona fide auction—no by bidding—no consignments.

JAMES A. HALL, Auctioneer
Mr. and Mrs. GEORGE PARKER BOLLES, JR., Antiquarians

For Old Hooked Rugs

L. David at 119 Charles Street, Boston, has the largest and most varied collection of hooked rugs in Boston.

L. DAVID

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KINGSTON, MASSACHUSETTS
Open for the Season

HARVARD UNIVERSITY PLATES, *The Route to California*,
Currier and Ives, and other prints.

MARKED AMERICAN PEWTER.

HEPPLEWHITE TABLE, satinwood inlay (circa 1790).

CURLY MAPLE DESK, of great beauty.

CHAIRS in sets and singly.

MAPLE CHEST OF DRAWERS, original brasses.

Very rare AMERICAN GLASS (circa 1790).

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THERE are many recent acquisitions in our *enlarged* New York shop: Slant top desks, maple and pine chests, a hostess tea chair, glass lamps, and scores of Currier & Ives and Godey prints.

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GENUINE ANTIQUES IN ORIGINAL
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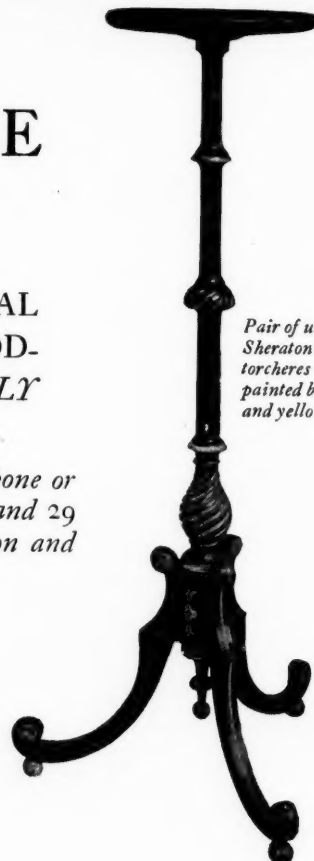
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Telephone, HIGH WYCOMBE 443

*Pair of unusual
Sheraton
torches
painted brown
and yellow.*



*Pair of unusual
Sheraton
torches
painted brown
and yellow.*



HEPPLEWHITE MAHOGANY CHAIR (c. 1790)
One of set of six; covered in black horse hair. Excellent
condition and fine patina.

OCCASIONAL chairs suitable for use
in the living room, adaptable for
emergency use with more extensive
dining room sets, or correct for exclusive meal-
time service in the small ménage—they are not
readily found. But among the multitude of rare
offerings at THE ROSENBACH GALLERIES there is
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chairs, in small sets of two to four items. The
needed chair for the hallway; the group for
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**The
Antique
Dealers'
Association
of
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♣

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The Rich Antique Shoppe
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Antiques—Wholesale and Retail

The Old Mahogany Shop
547 Sutter Street, SAN FRANCISCO
Antiques and Reproductions

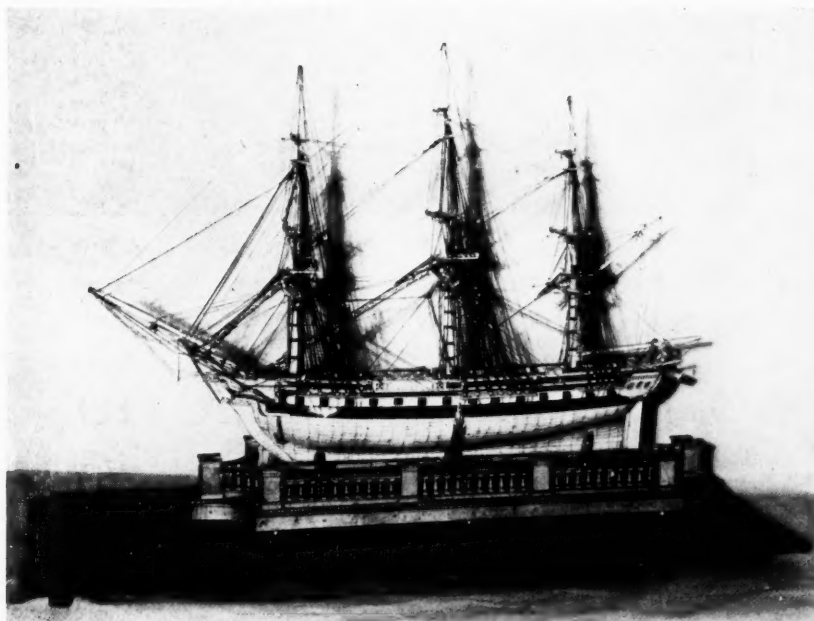
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ANTIQUARY FURNITURE



Bone Model Frigate "AMAZON" (Circa 1780)

THE SHIP MODEL SHOP

COULTON WAUGH, Collector

PROVINCETOWN

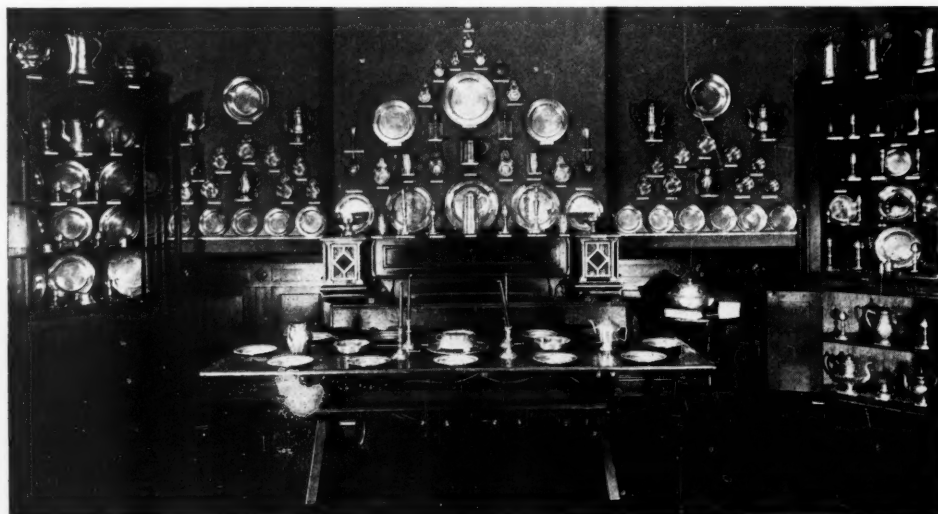
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As frigates have disappeared from the sea, so fine models of them will disappear from the market.

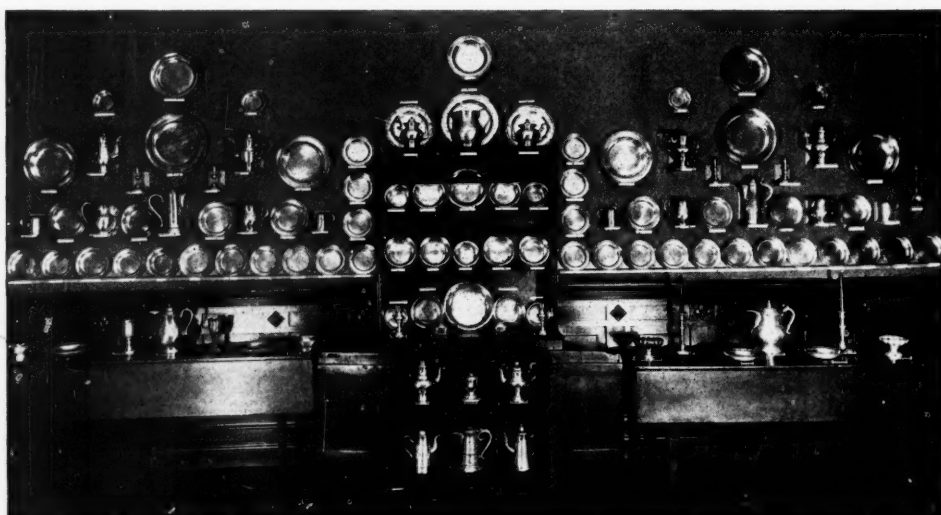
Among objects of art ship models are preëminent.

They recall the voyages of our ancestors and the grace of a bygone ship is preserved to us only by a faithful model.

OUR COLLECTION OF EXQUISITE EXAMPLES IS NOT ONLY A UNIQUE DISPLAY OF ART—IT IS A CONTRIBUTION TO MARINE HISTORY



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WALL OF THE
EXHIBITION
ROOM



THE NORTH
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FOR THE DESCRIPTIVE CATALOGUE (INVALUABLE TO BEGINNING
COLLECTORS) OF THE RECENT EXHIBITION OF THE

J. B. KERFOOT COLLECTION OF AMERICAN PEWTER

HELD AT THE EHRLICH GALLERIES IN NEW YORK

SEND FIFTY CENTS TO

THE HOUSE WITH THE BRICK WALL

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FREEHOLD, NEW JERSEY

ANTIQUES

KATHERINE N. LORING

WAYLAND MASSACHUSETTS

Telephone Wayland, 76

All articles guaranteed as represented

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ANTIQUES will soon be ready.
Those who desire a copy may
obtain one by writing to

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*A very large and choice collection
of lustre pieces:*

Some unusual copper lustre
Some very rare silver resist
Some canary and silver resist pieces.

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*Early American
pine corner Cupboard
with original old
Pennsylvania Dutch
Painting*

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PHILADELPHIA, PENNSYLVANIA
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THE VILLAGE GREEN SHOP

Early American Antiques

Maple, Pine, Mahogany. Mirrors,
Hooked Rugs, Prints, Sconces,
Lanterns, Old Iron, Tin Trays,
Chintz, Silhouettes, Stiegel Glass,
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Boston Post Road BETWEEN Stamford and Norton, Conn.

EDITH RAND announces the removal of her business to the

OLD BENNY WEED HOMESTEAD

on the Boston Post Road, near Stamford

Where will be found a choice collection of Early American furniture and decorative objects appropriate to Early American settings. Historically correct chintzes and wall papers, which give a charming background for antiques, will likewise be carried.



*Specialist on Hooked Rugs
of all descriptions
Cleaning and Repairing*

*Send 25c for
booklet on Hooked
Rug Patterns*

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Ipswich

MASSACHUSETTS

Telephone Ipswich, 109



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AMONG other things we offer a Martha Washington work-table, a Duncan Phyfe card table, a matched pair of Empire banquet tables, a set of fine colored Sandwich glass pegs, unusual hooked rugs, pewter, a complete line of chintzes and brocades, and an interior decorating service.

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The Blue Door

14 Prospect Street
East Orange New Jersey

Near Brick Church Station of D. L. & W. R. R.

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THE STEPPING STONE

Known from Coast to Coast for Its Hospitality to Lovers of Antiques

The STEPPING STONE

Within this interesting 200-year-old house you will find these fine old things:

A maple field bed; a large mushroom armchair; a small Dutch-foot drop-leaf table; some pine corner cupboards; a wing chair; some pine and maple stretcher tables; some fine mantle pieces, stairway and paneling; a large assortment of early blown glass, pewter, silver, Currier prints. ♦ *Write for our list.*

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277 ELM STREET

WEST HAVEN, CONNECTICUT

Seven minutes from New Haven Station.



*S.A.B., No. 4
Bed Post Cover
Absolute
Copy of
Old Piece*

ACCESSORIES *for Antiques*

You may be sure of finding here at all times reproductions of old brasses, ornaments, and ironware—correct as to scale as well as period.

Write us your needs

Send for our catalogue

I. SACK, 85 Charles St., Boston, Mass.

The Best is Seldom Accidental

The superiority of my stock of antiques is not the result of accident or of good luck, but of careful planning.

Now-a-days plums sufficiently fine to tempt particular collectors do not fall into the dealer's lap. They must be sought by one who knows where to search and how to judge the quality of what he finds.

That work I entrust to no agent or employe. I attend to it myself; and, to be safeguarded against distraction, I close my shop each winter and devote my whole time to collecting for my clients.

As a consequence, summer finds my cottage shop filled to overflowing with unique items in furniture, glass, china, metal work and textiles representing the best workmanship of the best periods.



BERNSTEIN *Authentic Antiques*

ADAMS CORNER, Boston Post Road, SOUND BEACH, CONNECTICUT

Half way between Greenwich and Stamford

AT OUR SUMMER SHOP

We Are Offering:

Some rare and exceptionally fine pieces of early American furniture in pine, maple and cherry. They come from a small but choice collection gathered during the past few years by a collector who had exceptional access to original sources. There is a fine, simple paneled chest; a very unusual small pine desk with a nice interior on frame; a Windsor table; several tavern tables with fine turnings and medial stretchers; a beautiful gateleg table in curly maple. With these are some fine sconces, early lanterns, burl bowls, a choice collection of American marked pewter and other interesting items.

A visit to our Early Pine Room will be well worth your while this summer.

H. A. & K. S. McKEARIN

7-9 PARSONS AVENUE

Summer Shop, HOOSICK FALLS, N. Y.

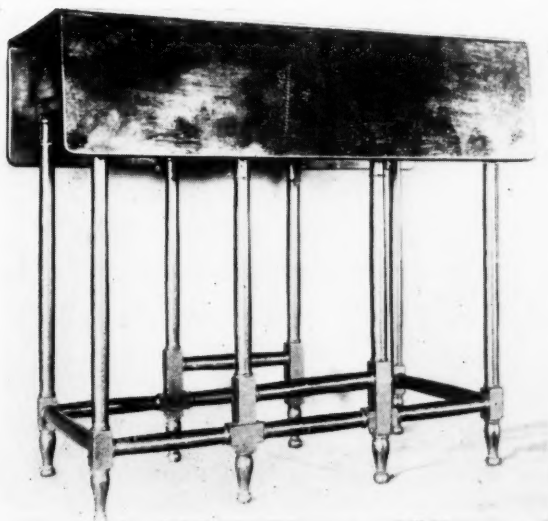
Just out of Hoosick, on the State Road to Old Bennington

If you are in New York City, visit our shop at
735 Madison Avenue

THE ATTIC TREASURE SHOP

38 Haddon Avenue

HADDONFIELD, NEW JERSEY



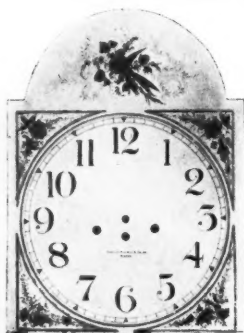
Rare gateleg table in mahogany. Of unusually small size.

FRANCES WOLFE CAREY
Antiques

SAMUEL N. RHOADS
Rare Books and Prints

Located on the high road to New Jersey's famous coast resorts, and only seven miles from Philadelphia.

Hand-Painted Clock Glasses & Dials



MIRROR TOPS, TRAYS
RESTORED OR REPRODUCED, ANY
STYLE, SIZE, QUANTITY

ANTIQUE STENCILING

A SPECIALTY

ALL WORK GUARANTEED

Prompt Service

References from leading collectors
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MATTAPAN, MASS.

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The Old Attic

TAFTSVILLE

VERMONT

Nine miles from WHITE RIVER JUNCTION, toward
WOODSTOCK and PLYMOUTH

JULY 1, 1925

An old brick building, furnished with New England an-
tiques, which are for sale. Where one may rest from the
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Interior Decorations

Early American Furniture

Pine and cherry
corner cupboards.



Old Roman
bronze lamp.

Egyptian and
Roman necklaces

A pair of maple
Chippendale
chairs.

Old Roman glass

Maple and pine
tables and desks.

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Early American
glass, Lowestoft
and Staffordshire.

Owing to extensive alterations most of our stock will be offered at cost and
less during early July.



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Antiques

Expert Refinishing and Restoring

575 Main Street

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Early American Antiques

Curly maple lowboy; curly
maple mirror; pair oil glass
Dolphin candlesticks, perfect;
three part Hepplewhite dining
table; Windsor writing armchair
with drawer under arm.

JOHN WEISS offers



this maple highboy. Priced at \$250, it
is a rare value. It is all original and in
perfect condition. The price is low
enough to make possible re-sale by a
dealer at a handsome margin of profit.

*Complete stock in maple, pine,
cherry, walnut, highboys, lowboys,
chests of drawers, tavern tables, etc.*

JOHN WEISS

625 Lexington Avenue

:: NEW YORK CITY

THE 16 EAST 13th STREET



Antique Shop

NEW YORK
We illustrate
a few pieces
from our
large stock
of hinges,
latches, and
other iron-
work.

THE OVERNIGHT PORCHES

An INN for discriminating people
where Antiques are sold
and delicious food is served

Campton, NEW HAMPSHIRE

P. O. BEEBE RIVER, NEW HAMPSHIRE

MRS. MARY D. WALKER

Has opened her Antique Shop in Marion, Mass. Collectors will find there a changed but equally interesting stock of various Furniture, Lustre, Staffordshire Figures, Lamps in Tin, China, Glassware and the like.

Visitors and correspondence always welcome.

Front Street & Wareham Road, Marion, Mass.

Antiques

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Luncheons

Afternoon

Tea

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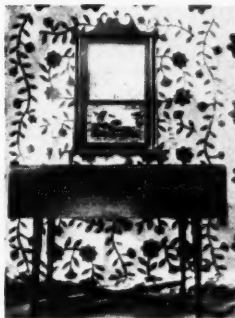
Open from

June First

to October

Fifteenth

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We have in stock some interesting pieces of early pine and maple, a lovely field bed with original tester, a number of blanket chests, among them a child's chest of pine. Also pewter, brass, china, Sandwich and blown glass.

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GREAT BARRINGTON, [NORTH EGREMONT ROAD] MASSACHUSETTS
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Old Concord, Mass.

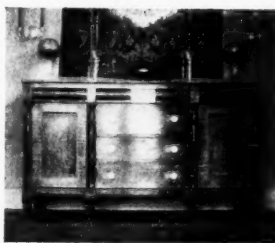


Maple chest on duck feet,
delicate curly maple field bed.

ALFRED M. UHLER

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(single size); a rare collection of early glass lamps and candlesticks.

When Touring New England Visit New Haven and THE SUNRISE SHOP

there you will find a large collection of authentic antiques; the illustrated curly maple sideboard with table and chairs to match; Chippendale table and chairs; Windsor table and chairs; beds in mahogany, maple and pine, a pair in maple with mushroom turnings

THE SUNRISE SHOP

Ada Millard Robinson

148 YORK STREET :: NEW HAVEN, CONN.
One half block from Yale's beautiful Harkness memorial group



Curly Maple Chair

Wood beautifully marked
and of a fine color.

One of a set of four



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For JULY

Pennsylvania Dutch quilts—Rising Sun,
Pot of Tulips, etc.

Amber snuff bottle

Plaster dogs

Dutch tinware

Doll's cradle

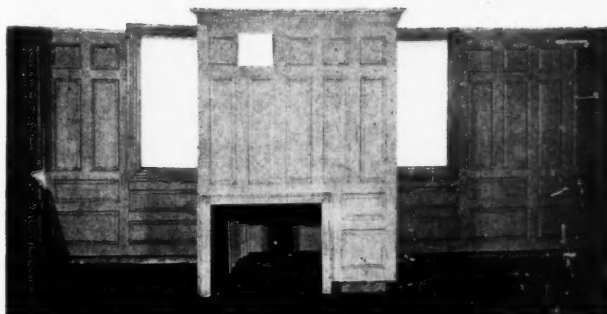
Glass lamps

The Antony Wayne Antique Shop
Lancaster Pike, STRAFFORD, PA.

G. F. LEISTER

Telephone, WAYNE 470-J

M. L. K. LEISTER



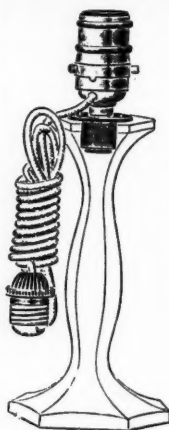
THE 16 EAST 13TH STREET ANTIQUE SHOP, NEW YORK

A very large stock of antique woodwork; paneled rooms, room-ends, mantels, doors. American furniture of all kinds.

Marblehead Antique Exchange

is open for the summer with a large collection of Early American pine and maple furniture, china, mirrors, hooked rugs, etc.

Front and State Streets, Marblehead, Mass.



A Useful Gift

The Security Electric Candle Attachment for electrifying antique candlesticks, old bottles, jugs, oil lamps, etc. A novel device with rubber plug adjustable to anything having a socket $\frac{3}{4}$ to 1 inch in diameter. Rigid, cannot wobble or work loose. Easily attached or detached. Complete with six feet of cord, push socket, attachment plug. Old brass finish, \$2.00; nickel finish, \$2.50. Postpaid.

NOVELTY SELLING CO.

683 Atlantic Avenue BOSTON, MASS.

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IN searching for antiques do not neglect stamps. Recently in Philadelphia several thousand dollars worth were found unexpectedly. Old stamps should be kept on the original covers. Almost anything before 1870 is worth keeping. I buy large and small lots, entire collections or single rare copies. Write me what you have or send by mail insured and the best cash offer will be submitted.

Frederick E. Atwood

683 Atlantic Avenue :: Boston, Mass.

Of Interest to NEWSSTANDBUYERS

Those who purchase ANTIQUES from newsdealers may obtain a copy of the Collector's Guide printed in handy booklet form by writing to the Subscription Department.

The handy guide will be mailed to regular subscribers within the course of a few days.

Be Sure
To Visit

THE OLD COUNTRY STORE

Marblehead, Mass.

You will find there an unusually large stock of fine things. There are furniture, china, glass, hooked rugs, etc., in great abundance and choice variety.

Until July 8th a removal
sale will be run at HOWE'S
HOUSE OF ANTIQUES,
91 Newbury Street, Boston.

The Old Country Store

MARBLEHEAD

MASSACHUSETTS



No. 4116

Authentic reproductions of Domestic
and Imported Furniture Trimmings

Special Brasses Made to Order

A. L. FIRMIN

34-36 Portland Street, BOSTON, MASS.

THE CLEARING HOUSE

Caution: This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this re-

sponsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

Rates: Clearing House advertisements must be paid for when submitted. Rates, ten cents per word for each insertion; minimum charge, \$2.00. Count each word, initial, or whole number as a word, complete name as one word and complete address as one word. Where requested ANTIQUES will prepare copy. Copy must be in by the 15th of the month.

In answering advertisements note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 683 Atlantic Avenue, Boston, Mass.

WANTED

OLD WOODEN TRENCHER PLATES, in good condition. No. 597.

OLD PRINT of James Monroe, fifth president of United States either by N. Currier or Kellogg. GUSTAVUS F. DAVIS, 404 Farmington Avenue, Hartford, Conn.

AMERICAN PEWTER by Francis Bassett, Frederick Bassett, Richard Lee, Thomas Badger, C. & J. Hera, Henry Will, William Will, D. Curtiss, I. Curtis, Stephen Barns, Joseph Belcher, Parks Boyd, Gershom Jones, G. Lightner, R. Palethorp, Jr. COLLECTOR. No. 598.

ANNOUNCEMENT: MYRA F. WARD, 210 Disco Building, Norwich, Connecticut, will gladly help collectors and dealers to find that unusual piece for which they are looking. Inquiries given careful attention.

COLLECTOR wants historical glass flasks, colored prints, tin chandeliers, sconces and unusual early lamps and lighting fixtures, dolls, doll's furniture and fixtures and miniature pieces of furniture made before 1875, also fine china suitable for cabinet, for which good prices will be paid. No. 545.

GLASS FLASKS. I want to buy early American bottles and historical flasks. It is decidedly to your advantage to communicate with me before selling. Will also buy tin sconces, Bennington pottery and blown contact three-mold glass, not the late pressed three-mold. GEORGE S. McKEARIN, Hoosick Falls, N. Y.

EARLY AMERICAN FURNITURE, pewter, glass, samplers, needlework, portraits, prints. Anything antique. KATHERINE WILLIS, 272 Hillside Avenue, Jamaica, N. Y.

PAMPHLETS AND BOOKS relating to Indians, California, Western States, the American Revolution, Travels; also printed single sheets, old newspapers; almanacs; primers, etc., wanted; cash by return mail. CHARLES F. HEARTMAN, Metuchen, New Jersey.

PRINTS. *Perry's Expedition to Japan*, by E. Brown, Jr., Fulton Street, New York. Send price and description. No. 541.

STAMPS, United States and foreign; stamps on original envelopes; collections. F. E. ATWOOD, 683 Atlantic Avenue, Boston, Mass.

ANTIQUA OR ORNATE WATCHES AND CLOCKS; will buy collection complete or individual specimens for cash. EDGAR L. NOCK, 32 Broadway, Providence, R. I.

COLORING PRINTS and rare flasks wanted, for which best prices will be paid. STEPHEN VAN RENSSLAER, Peterborough, N. H.

OLD MINIATURES; oil and pastel portraits. Give names, sitters, artists and dates, if possible; also measurements. No. 389.

FOR GENEALOGICAL RECORDS or for purchase if agreeable, clock or works made by Nathaniel Hamlen. Also anything connected with the families of Bromfield, Devens, Dummer, Mascarene, Lithgow, Perkins (James or Thomas of Boston, 1740 to 1835), Powell (John or William of Boston, 1710 to 1805). Any communication gratefully received. DESCENDANT, No. 579.

PAPER WEIGHTS, old glass in good condition. Send on approval express collect. Those not purchased will be promptly returned by insured parcel post. GRANVILLE A. BEALS, East Greenwich, R. I. Reference:—Union Trust Company, East Greenwich, R. I.

PRIVATE STAMP COLLECTOR desires old postage stamps. Large or small lots, loose or in albums; strips, pairs, blocks, full or part sheets; odd labels on original envelopes used as stamps by express companies. Anything on Wells Fargo Express Co.; or Toppan, Carpenter, Casilier & Co., bank note engravers, with essays, proofs etc., of their government work. Also stamp literature. What have you? G. ATWOOD JACKSON, 105 Pemberton Bldg., Boston, Mass.

MANTLE GARNITURE of double arm lamps early nineteenth century. Of dark bronze Empire style with original globes and prisms. Must be completely original and perfect. Send drawing or photograph and lowest price. No. 601.

FRAGMENTS OF EARLY AMERICAN PICTORIAL HAT BOXES for framing: ships, buildings, balloon ascensions, hunters, etc. Must show at least one motive complete. Describe and name price or send on approval, care of ANTIQUES, which has consented to guarantee return. No. 602

FOR SALE

RARE BENNINGTON DOG, gift from Horace Greeley; curly maple desks, tables, etc. Nine drawer pine chest, middle top drawer carved. MRS. FRED COUNTRYMAN, R. D. 2, Canajoharie, N. Y.

STAFFORDSHIRE PLATES, *Fishermans' Island*; three Staffordshire cups and saucers; early knives and forks. ELSIE WINTER, 1077 Bergen Street, Brooklyn, N. Y.

BLACKSTONE ANTIQUE SHOP, mahogany secretary; sideboards; chests of drawers; three-piece table; maple sewing table; slope-top desks; shaving stands; tilt-top tables; whale oil lamps. H. L. WILKINS, Box 29, Blackstone, Virginia.

BLACK WALNUT EXTENSION TABLE, six 16-inch leaves; fine round center table when closed; perfect condition. Make offer. MRS. ADDIE W. HALE, Westville Station, Route 3, New Haven, Connecticut.

SAMPLERS AS FOLLOWS: Whitaker, Bray, Tomlinson, Wolsey 1790, Woolse, Smith, Duell, Stephens. ELSIE WINTER, 1077 Bergen Street, Brooklyn, N. Y.

RARE ANTIQUE PICTURE NAILS with white, yellow, blue, and green crystal star centers \$3.00 per dozen. Large antique screw supports with ruby star center \$6.00; medium sizes with ruby, white, robin egg blue, amethyst, and green crystal star centers \$4.00; small sizes \$3.00. All of these make very pretty curtain tie-backs. Prices are for selected goods. The small picture nails I sold to a party in Ohio, for much less were unsold. Prices for these will be furnished on request, also samples. W. VAN RENSSLAER ARDILL, Titusville, New Jersey.

COINS; American one-half cent, 1806; shilling Danske, 1771; shilling, 1820; cent, flying eagle, 1857-1859; American cent, 1845; Lincoln pennies. No. 600.

SAVE YOUR OLD PICTURES with *Aplico*. No matter how badly the picture in your mirror, clock, etc., may be peeling, you can save it, by applying my chemical solution. It takes but a minute to apply. After the solution dries it is impossible to scratch the paint off with your finger nail. Cost of can with enough material for 10 by 12 inch glass, \$1.50. A. L. POULEUR, Norton, Massachusetts.

FROM VIRGINIA HOME, built in 1812, 1000 feet of wainscoting and four doors; six Jacobean chairs; two Windsor chairs. MISS SARA ROBERTSON, Amherst, Virginia.

MOTTLED BRASS STUDENT'S LAMP, rare; carved horsehair lounge, rare; combination sideboard; escritoire and bookcase, solid black walnut, rare, carved. No. 599.

WILL SELL FEW FIRST EDITIONS of Dickens' Thackeray, Brucher Bible, 1612, etc. State price offered, and wants. Woman, old collector, in England. No. 595.

AM SHOWING INTERESTING COLLECTION early American antiques, including rare old glass, prints, lamps, bedspreads, etc. MRS. PHIL KOHLBUSCH, 34 Hudson Terrace, opposite 125th Street, Edgewater, New Jersey.

PEWTER PORRINGER by Hamlin; rare cup-plates listed and unlisted; early flasks, glass, etc. Will sell, buy or exchange. N. C. GEST, Mechanicsburg, Ohio.

STIEGEL, AMETHYST FLASK; etched crystal rectangular bottle; other small pieces. Best offer. Large varied collection. CAROLINE E. LOGAN, Hurricane Hall, Dillsburg, York County, Pennsylvania.

COVERLETS; one red white and blue, perfect; one blue and white, woven in one piece, good; India shawl. MRS. GEORGE L. BEARE, 210 East Adams Street, Sandusky, Ohio.

THE OLD LADY is still on the lawn, to welcome you all. Write us your wants if you cannot call. THE KETTLE AND CRANE, Boscawen, New Hampshire.

PEWTER TEA POTS; brass and iron Betty lamps and andirons; steeple and other mantel clocks. GEORGE HOPKINS, Lake Waramaug, New Preston, Connecticut.

HAND WOVEN COVERLETS, good colors, dated and plain, photographs on request; also few bottles and cup-plates. MRS. C. W. GILLETTE, Westport, Connecticut.

ORIGINAL HEPPLEWHITE SIDEBORD; field bed; mahogany tall post bed; wing chair; Dutch Queen Anne fiddle-back chair; inlaid walnut high chest; large ottoman, beautiful needle point cover, walnut lowboy; lustre; Sheffield; lamps; miniature pine chest. LOUISE BARBER MATHIOT, R. F. D. 2, West Chester, Pennsylvania.

SNUFF BOTTLES; collection of 15 early Connecticut specimens; old New Hampshire doll; unusual and beautiful Nailsea double flask; set of 4 Sheffield candle wall-scones; 80 pieces of good pewter; 56 old fashioned flasks and bottles; set of four rush-seat curly maple chairs; set of six rush-seat fiddle-back chairs. FRANK MACCARTHY, Cheshire, Connecticut.

SUGAR CHEST; large collection of antiques; mahogany clawfoot Empire side board; 30 clocks; secretary; chairs; tables; glass; prints; mirrors; glass cup-plates; pewter plates; candlesticks, pots, brass candlesticks. New shop. **WALKER'S ANTIQUE SHOP**, 1501 Race Street, Cincinnati, Ohio.

FINE BRONZE STATUE of Napoleon, about eighty years old, very rare. **G. P. HARMON**, 61 Stevens Avenue, Portland, Maine.

CURRIER PRINTS; walnut cradle, perfect; Dutch cupboard, rat-tail hinges; column clock; quaint original painting, photograph on request; small, hanging corner cupboard; two quart copper lustre pitcher, perfect. **EARLY AMERICAN ANTIQUES**, 314 West Market Street, York, Pennsylvania.

LARGE COLLECTION American pewter; fine old communion service with beautiful baptismal fount; other marked pieces. **MRS. HELEN F. FOWLE**, Fuller Homestead, Hancock, New Hampshire. Telephone, Hancock 39-2.

HALF OF DINING TABLE with five turned legs; Colonial mahogany sideboard; Colonial bureau; lustre hound pitcher set; cottage lustre plates; blue wash bowl and pitcher; assortment lanterns. **F. R. SPAULDING**, Eaton, New York.

MAHOGANY DRESSING TABLE; rare old lace and fans; portraits; early Chelsea china set; Persian rug, 9 by 12. **K. A. DECKER**, 207 Clinton Avenue, Albany, New York.

DIRECTORY NEW YORK CITY 1811; violin, Strad. model, 1721; Greek Bible, 1717; choice, inlaid boxes; prints; coverlets; large assortment antiques. Photographs. **CRAWFORD'S STUDIOS**, 528 Main Street, Richmond, Indiana.

LARGE REVERSIBLE PAISLEY SHAWL, unusually beautiful, \$50. Old, Italian pedestal table, inlaid many kinds rare wood \$75. Colored glass lamps; 1 lustre lamp; quantity of old glass; other rare antiques. Write for photographs. **J. M. ROBBINS**, 531 North Hoover Street, Los Angeles, California.

SEVEN FOOT TURNED POST rope bed, \$50; rope-leg solid cherry two drawer stand, \$35; large feathered mahogany chest of drawers, \$85; walnut shaving stand, \$12; solid cherry drop-leaf breakfast table, rope legs, \$50; lyre base walnut table, \$50; solid walnut drop-leaf breakfast table, \$40; walnut turn-top table, \$45; all in beautiful condition. Old maple bureau with swinging mirror, \$30; old Colonial mantel, over 6 feet long, 5 feet high, \$55. Other things; inquiries invited. **MRS. GRACE JENNINGS**, 406 East Adams Street, Muncie, Indiana.

HIGH AND LOWBOYS in all woods \$50.00 to \$170.00. We want old highboy tops and bases; chests and swing-leg kitchen tables. **HIGHBOY SHOP**, 14 Summer Street, Malden, Massachusetts.

GRANDFATHER'S CLOCK by Edward Foster, Pontefract, Yorkshire, England; Sheraton, 8 feet from floor to tip of spike on center brass ball, maker's name on face, which shows moon, sun, etc. Seen by appointment. **MEADOW ROCK FARM**, Wilton, Connecticut. Telephone 37.

PINE CORNER CUPBOARD small, \$100; pine ottomans, pair, \$30; curly maple slant-top desk 36 inches, \$200; tip-top curly maple table \$40; cricket \$6.00; footstools \$10 each. **THE IRON GATE**, Fort Edward, New York.

SET OF SIX HITCHCOCK CHAIRS, seats gone but good old stenciling; gateleg table; old cherry highboy; some good Curriers; old glass lamps complete with shades, \$15; some attractive pairs, \$30. **OLD ORNE HOUSE**, 18 Orne Street, Marblehead, Massachusetts.

START A FLASK COLLECTION: I will send five flasks all different, listed, prepaid for fifteen dollars. Send for list; other glass; clocks. **J. R. GRAGG**, Bainbridge, Ohio.

SOUTH JERSEY PAPER WEIGHT \$12; Kellogg's *Sons of Temperance* framed \$7.00; Currier and Ives; hooked rugs; ironware, etc. **SAMUEL MORRIS HOLDEN**, Rowayton, Connecticut.

EARLY PRESSED GLASS; large and choice assortment of the best designs in early American pressed glass—bellflower, thumbprint, lion, oak-leaf, etc. Send list of wants. **MRS. W. R. BROWNE**, Wyoming, New York.

GET YOUR FAMILY CREST or arms; genealogical tree; or if Scotch, your Tartan; from Ralph Stokes, general P. O. Box 231. Toronto, Ontario. Illustrated pamphlets sent free.

ANNOUNCING AN EXHIBITION and sale of a private collection of fine furniture, pewter and lighting devices. Furniture in mahogany, walnut, maple and pine. Some fine specimens of American pewter. Interesting collection of lamps in iron, brass, pewter and tin. No mail orders. **P. B. PLATT**, Wallingford, Delaware County, Pennsylvania.

FRENCH FASHION PLATES of fifty years ago. Large size about 10 by 12 inches, steel engraved, beautifully colored. 50 cents each, postpaid. Send postal money order or bank draft. **MRS. W. R. BROWNE**, Wyoming, N. Y.

COLONIAL PICTURE MIRROR with painting, \$12; cherry clover leaf tip table; two medium four posters, \$25 and \$35 refinished; pine cradle, \$10. **ROY VAIL**, Warwick, New York.

OLD ORIENTAL SHAWL; satin Japanese spread; set of old china; antique patchwork quilts. **MRS. GEO. PAYNE**, Portland, Connecticut.

THE CELLAR SHOP, HINGHAM, MASS. Sandwich glass, small pieces; pink lustre; toiles de Jouy; snuff boxes; ginger jars; trays; vaseline candlesticks, etc.

CARD TABLES, mahogany or walnut, \$45; old dough troughs, \$10; grandfather's clock, wooden works, \$85; spool beds, \$15; old pine dower chest, \$25; pine drop-leaf table, drawer each end, \$25; dated coverlets, \$50; large mahogany ottoman, \$18; Sheraton shaving mirror, \$30; Betty lamp, \$3.50; chests of drawers all kinds \$30 to \$65; cherry six leg drop-leaf table, \$35. Goods crated free. **McCARLY'S**, 849 Sheridan Avenue, Pittsburgh, Pennsylvania.

FRENCH BRASS CANDLESTICKS of Louis XIV, XV and XVI period, \$10 a pair, prepaid. **MRS. W. R. BROWNE**, Wyoming, N. Y.

ONE PAIR STAFFORDSHIRE DOGS, perfect, 12 inches high, \$20. "EMERSON," 14 S. 39th Street, Philadelphia, Pennsylvania.

CHAIRS, four perfect Jacobean chairs, carved with acanthus leaves and Tudor rose, claw feet, about 1670. Empire sideboard, crotch mahogany six claw feet. Large white paisley shawl. Other unusual pieces. **MABEL PERRY SMITH**, 572 Chango Street, Binghamton, New York.

SEA CHEST of camphor wood, secretary bureau type, Sheraton reed, inlaid, 1780, original brasses, five drawers, from old Connecticut family. **EVA C. MCGRAYNE**, Wyckoff, New Jersey.

HISTORICAL BOTTLES; cup plates; old glass; Currier prints; Stiegel glass; American marked pewter; paper weights. Photographs and lists sent. **RICHARD NORRIS**, Queen Lane and Stokley Street, Falls Schuylkill, Philadelphia, Pennsylvania.

OLD SPANISH PAINTINGS and antiques. P. O. Box 1004, City Hall Station, New York City.

PAIR STIEGEL LAMPS, perfect; *Great Fire City of New York* (Coenties Ship) plate; U. S. Map 1834; Morse's *Geography*, 1811. Best offers for above. Sheffield; pewter, vaseline and clear glass candlesticks; punched lanterns; big burl bowl with handles; comb-back and other Windsor; stencil rush chairs in sets; pair of Dutch chairs; six curly maple fiddle-back cane Empire chairs; cherry secretary rope-carved pilasters above and below; curly maple and cherry chimney-back Empire bureau; bow-front bureau; Chippendale, Empire and ogee mirrors; pretty maple low-post beds; spool beds; day beds; etc. **MAPLE VIEW ANTIQUE SHOP**, Syracuse-Watertown Highway, Maple View, New York.

CURRIER & IVES PRINT *Home to Thanksgiving*, in excellent condition. Replica sold for \$800 at recent New York sale. Highest offer accepted. Address No. 596.

MANY RARE PIECES, furniture, glass, pewter in private homes waiting for the collector or dealer. **MYRA F. WARD** will gladly help anyone in his search for the antique. Address **THE ANTIQUE EXCHANGE**, 210 Disco Building, Norwich, Connecticut.

HORN OF PLENTY GLASS in goblets, compots, plates, etc. **PROVIDENCE ANTIQUE COMPANY**, 738 Westminster Street, Providence, Rhode Island.

EARLY AMERICAN COMMUNION SET in pewter, made by Reed & Barton. Five pieces: covered flagon, 11 inches high; two chalices, 6¾ inches high; two plates, 10 inches diameter; beautiful set, unusually fine condition. Submit offer. **MRS. W. R. BROWNE**, Wyoming, New York.

COLLECTION OF PEWTER; glassware; Staffordshire; inlaid Hepplewhite desk, cherry; corner cupboards; bureaus; early lighting devices in tin and iron. **G. V. GLATFELTER**, 29 Northampton Road, Amherst, Massachusetts.

BLANKET CHEST ball feet, \$40; tip and dish-top stands, \$30; curly maple desk, \$100. Stop at **THE CORNER CUPBOARD**, 767½ Broad Street, Providence, Rhode Island.

FLASKS: Violin, Railroad, Eagle, etc.; about fifteen in the lot. **PROVIDENCE ANTIQUE COMPANY**, 738 Westminster Street, Providence, Rhode Island.

PAIR BRISTOL GLASS SALTS, boat shape, \$50; silver resist tea pot, handsomely fluted, \$60; mahogany shaving stand, swell front, three drawers, \$35; pierced Sheffield fruit basket, \$16; pewter ink stand, six inches, \$75; pink lustre three piece tea set, \$55; pair whale oil lamps, Sandwich glass, \$45; pair large Sandwich glass compots, \$18.50. (Dealers welcome.) **KERNS ART SHOP**, 1725 Arch Street, Philadelphia, Pennsylvania.

OLD GLASS: blown, cut, pressed. Old porcelains and pottery. General collection made during past quarter century, mostly in the vicinity of Philadelphia. Collection of Wedgwood and other medallions. May be seen by appointment. **MRS. CHARLES J. PENNOCK**, Robinhurst, Kennett Square, Pennsylvania.

CURLY MAPLE CORNER CUPBOARD; small slant-top desk; Empire bedstead; sets of chairs; pair cherry and mahogany twin tables; set *American Homestead Seasons*; samplers, mirrors; pewter. **BLUE SHUTTER SHOP**, Lenox, Massachusetts.

CUP PLATES for summer shops either a few or in quantity; valentines, *Henry Clay*, blue *Henry Clay*, 12 Hearts, 13 Hearts, conventionals, etc. **PROVIDENCE ANTIQUE COMPANY**, 738 Westminster Street, Providence, R. I.

RUSH SEATS. We weave these seats by hand, making them an exact reproduction of the antique rush bottom. Send for price list. **MADALIE BROS.**, 510 N. 11th Street, Philadelphia, Pa.

EARLY HUTCH TABLE, trestle feet, hutch shaped where it joins the shoes; top shaped at corners, 56 inches by 41 inches, perfect, original condition. Photograph on request. **A. L. CURTIS**, Harrington Park, N. J., seven miles from Dyckman Street ferry.

TO DEALERS: I have more antiques "as is" than others, and of all kinds. **WM. R. FIELDS**, Christiana, Lancaster County, Pa.

FRANKLIN; *New England Courant*, 1723; prints: *Snow Bound*, *The Great West*, *Bear Hunting*, etc. Historical flasks; glass cup-plates; Lowestoft. **JOS. YAEGER**, 1264 East Third Street, Cincinnati, Ohio.

ANTIQUA PICTURE NAILS, white, blue, green and assorted centers; very handsome and scarce. Price \$2 dozen, why pay more? **HARRY B. GARBER**, Quaker City, Ohio.

OF INTEREST TO COLLECTORS AND DEALERS: those in search of antiques who are planning to visit New England will do well to get in touch with me. I know of more than 400 antique shops and places of antique interest within a radius of 150 miles of Boston. I will take my own car or act as guide in your car for a day or tour. Write for rates and dates open. JOHN E. SULLIVAN, 12 Holden Place, Dorchester, Mass.

GODEY'S LADY BOOK 1838 with picture of Queen Victoria and interesting description; tin alphabet plate with Washington and thirteen stars; curly maple bellows; curly maple well desk; pair cut glass fluid lamps; bellflower syrup jug, and other pieces. MARTHA KINGSBURY COLBY, Yellow Cat Shoppe, 4 Church Street, Bradford, Massachusetts.

ANTIQUES, NEW BEDFORD, MASS. House at 96 Spring Street near 8th Street, now open with interesting lots of early American furniture, glass, rugs, colored prints, Lowestoft and other china, Sheffield plate, silver, pewter. Choice rare curios. I. A. B. SMITH.

GENERAL LINE OF FURNITURE. Glass in bellflower, cable, thumb print, ivy, etc. Some Staffordshire pieces. Write for list. MARTHA JANE REED, Marcellus, Onondaga County, New York.

DEALERS ATTENTION. Forty kinds of chairs. Queen Anne to Hitchcock; bureaus, desks, tables. New pieces every day, send list of your wants. J. J. SHAY, The Bungalow, Loudon, New Hampshire.

FORT PITT CUP PLATE; pair genuine vaseline bird salts; blue glass lamp; Bohemian glass lamp; pewter; clocks; prints. H. ANNIS SLAFTER, Belmont, New York, midway between Olean and Hornell.

27 YEAR ESTABLISHED ANTIQUE BUSINESS in Kansas City, Missouri. No finer shop anywhere. Stock mostly furniture. Will sell at cost invoice, \$5000. Positively established money maker. Business not offered for sale locally. Address H. KIEFFER, JR., 3527 Main Street, Kansas City, Missouri.

VICTORIA CUP PLATE, best offer. Iron-bound dower chest, 1766; Godeys, Curriers, mezzotints; unusual black and gold lacquer table; a few rare mugs. Commissions executed. MRS. SHEVLIN, Suite 1, 119 Charles St., Boston, Massachusetts.

RUSH CHAIRS; rockers; bureaus, clocks; china cabinet; tables; Sheffield plate; glassware. CHARLEY'S ANTIQUE SHOP, 767 Michigan Avenue, Buffalo, N. Y.

PAISLEY SHAWL, 63 1/4 inches by 142 inches; small black center; perfect condition, \$30. A. MALSEED, 163 Elm Street, Albany, N. Y.

WINDSOR SETTEE, fine piece; banjo clock; wag-on-the-wall; Sheraton card table, kidney shaped, rare and beautiful; red lacquer tabouret, purchased in India; Chippendale mirror, narrow panel 18 by 40 inches, exquisite design; amethyst decanter; two Stiegel glass bottles. THE HOUSE OF ANTIQUES, 97 East Main Street, Geneva, Ohio.

BROKEN ARCH claw and ball foot cherry highboy. No. 603.

COLLECTORS' GUIDE TO DEALERS

Below is the Collectors' Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is \$15 for a period of six months, \$24 for a year, total payable in advance. Contracts for less than six months are not accepted. Large announcements by dealers whose names are marked * will be found in the display column.

CALIFORNIA

SAN FRANCISCO: H. K. SLEDGE, 433 Pacific Building.

CONNECTICUT

CHESHIRE: HERBERT F. KNOWLES, Cheshire Street.

*EAST HAVEN: S. WOLF, 230 Main Street.

*HARTFORD: MME. E. TOURISON, 29 Girard Avenue.

NEW HAVEN:

*MALLORY'S ANTIQUE SHOP, 1125 Chapel Street.

*THE SUNRISE SHOP, 148 York Street.

NEW LONDON: THOMAS T. WETMORE, 447 Bank Street.

NORWICH: THE ANTIQUE EXCHANGE, Myra F. Ward, 210 Disco Bldg.

*PLAINVILLE: MORRIS BERRY, 80 E. Main Street.

*SOUND BEACH: D. A. BERNSTEIN, Adams Corner, Post Road.

STRATFORD:

*TREASURE HOUSE, 659 Ferry Boulevard.

*THE OLD YELLOW HOUSE, 1111 Stratford Avenue

*WEST HARTFORD: ROSALIND G. TRASK, 16 Quaker Lane.

*WEST HAVEN: MARIE GOVIN ARMSTRONG, 277 Elm Street.

*WOODMONT: WOODMONT INN, 14 Cherry Street.

ILLINOIS

*CHICAGO: LAWRENCE HYAMS & COMPANY, 643 South Wabash Avenue.

MAINE

BANGOR: THE THREE GABLES, 204 Broadway General line.

BRUNSWICK: MISS STETSON'S ANTIQUITY SHOP, 10 Spring Street.

PORTLAND: CLARENCE H. ALLEN, 338 Cumberland Avenue. General line.

ROCKLAND:

*COBB & DAVIS

*DAVID RUBENSTEIN, 63 Park Street.

*WALDOBORO: WARREN WESTON CREAMER.

MARYLAND

BALTIMORE: *THE OLD WALLPAPER HOUSE, 15 West Franklin Street.

MASSACHUSETTS

*ACCORD: QUEEN ANNE COTTAGE.

BOSTON:

*CHARLES S. ANDREWS, 37 Charles Street.

*BOSTON ANTIQUE SHOP, 59 Beacon Street.

*L. DAVID, 119 Charles Street. Hooked Rugs.

*A. L. FIRMIN, 34 Portland Street. Reproduction of old brasses.

*FLAYDERMAN & KAUFMAN, 68 Charles Street.

*GEORGE C. GEBELEIN, 79 Chestnut Street. Old silver.

*E. C. HOWE, 91 Newbury Street.

*JORDAN MARSH CO., Washington Street.

*LOUIS JOSEPH, 381 Boylston Street.

*WILLIAM K. MACKEY CO., 7 Bosworth Street, Auctioneers and Appraisers.

*WM. B. MCCARTHY, 278B Tremont Street.

*FRANCES M. NICHOLS, 115 Charles Street.

*OX BOW ANTIQUE SHOP, 130 Charles Street.

*I. SACK, 85 Charles Street.

*SHREVE CRUMP & LOW, 147 Tremont Street.

*H. STONE'S ANTIQUE SHOP, 138 Charles Street.

*STOWELL & CO., 24 Winter Street, Jewelers and repairers of jewelry.

BRIDGEWATER: ELLA B. SPARRELL, 1085 Pleasant Street.

BROCKTON: J. E. MOFFITT, 28 Park Street. General line.

*BROOKLINE: H. SACKS & SONS, 62-64 Harvard Street.

CAMBRIDGE:

*WORCESTER BROS., 23 Brattle Street.

*CONCORD: THE CHEST, Lexington Road.

*DANVERS: THE JAMES PUTNAM HOUSE, Phoebe Caliga, 42 Summer Street.

*DEDHAM: LOUISE L. DEAN, 293 Walnut Street.

*EAST MILTON: MRS. C. J. STEELE, 396 Adams Street.

FITCHBURG: THE ANTIQUE SHOP, 682 Main Street.

*FRAMINGHAM: OLD AMERICA COMPANY. Books

*GLOUCESTER: F. C. POOLE, Bonds Hill.

*GREAT BARRINGTON: Years Ago.

GREENFIELD:

JENNIE L. BASCOM, 206 High Street. General line

Miss JULIA D. S. SNOW, 277 Federal Street. General line.

*HANSON: CUMMINGS, F. E.

*HAVERHILL: W. B. SPAULDING, 17 Walnut St.

*HINGHAM: DANIEL F. MAGNER, Fountain Square.

*HYANNIS: H. STONE'S ANTIQUE SHOP.

IPSWICH:

R. W. BURNHAM. Hooked rugs.

J. SALTZBERG, 5 South Main Street. General line. Wholesale.

*THE VILLAGE GREEN SHOP, 59 South Main Street. General line.

ISLINGTON POST OFFICE: Boston-Providence Road, MABLE READ SURPRISE. General line.

*KINGSTON: KINGSTON ANTIQUE SHOP.

*LONGMEADOW: E. C. HALL, 145 Longmeadow Street.

LOWELL:

BLUE HEN ANTIQUE SHOP, Harrison Street. General line.

*FLORA M. BOARDMAN, 107 Clark Road.

*LUNENBURG: TURKEY HILLS ANTIQUE SHOP. MARBLEHEAD: C. F. BESSOM, 11 Washington Street. General line.

*MARION: MRS. MARY D. WALKER, Front and Wareham Road.

MARLBORO: GRACE and BELLE STEVENS, 232 Main Street. General line.

*MARSHFIELD: CARESWELL COTTAGE.

*MATTAPAN: H. & G. BERKS, 1276 Blue Hill Avenue. Dial painting.

*MATTAPoisett: S. ELIZABETH YORK.

NEW BEDFORD:

Mrs CLARK'S SHOP, 38-44 North Water St. General line.

*THE COLONIAL SHOP, 22-24 North Water Street.

NEWBURYPORT: C. E. LARKIN, 33 Temple Street.

*NORTH ATTLEBORO: ED WHITNEY.

*NORTHBORO: G. L. TILDEN, State Road.

PITTSFIELD:

*MISS LEONORA O'HERRON, 62 South Street.

*OSWALD'S ANTIQUE SHOP, 11 Linden Street.

*PLYMOUTH: YE BRADFORD ARMS.

SALEM: THE WITCH HOUSE, Grace Atkinson. General line.

*SOUTH ACTON: THE ACTON ANTIQUE SHOP.

*SOUTH SUDBURY: GOULDING'S ANTIQUE SHOP.

*STOCKBRIDGE: EDWARD CROWNSHIELD, The Olde Corner House

*WARREN: C. E. COMINS.

WATERTOWN: GRACE ADAMS LYMAN, 24 Lincoln Street.

*WAYLAND: KATHERINE LORING.

WEST MEDWAY: OLD PARISH HOUSE ANTIQUE SHOP, Main Street. General line.

WORCESTER: GATES & GATES, 24 Charlotte Street. General line.

YARMOUTHPORT: ELM SHADE ANTIQUE SHOP, The Misses Baker.

MISSOURI

ST. JOSEPH: YE OLDE TYME SHOPPE, 510 North Twelfth Street. General line.

NEW HAMPSHIRE

*CONCORD: DERBY'S, 22 Warren St.

EDGAR S. HAWTHORNE, at West Concord, Maine line. General line.

*EAST JAFFREY: LEILA J. FARR, Stratton Road.

*FRANKLIN: WEBSTER PLACE ANTIQUE SHOP AND TEA ROOM, Daniel Webster Highway.

HANCOCK VILLAGE: FULLER HOMESTEAD.
HILLSBORO: H. L. HERRICK. General line.
KEENE: KEENE ANTIQUE SHOP. General line.
LISBON: WHITE BIRCH ANTIQUE SHOP.
LITTLETON: THE WHITE SCHOOLHOUSE, Littleton-Bethlehem Highway. General line.
LOUDON: J. J. SHAY, THE BUNGALOW, Loverings Mills, on new State Highway.
MANCHESTER: THE ANTIQUE SHOP, 1315 Elm Street. General line.
NORTH CONWAY: OLD NEW HAMPSHIRE FURNITURE, road to Conway. General line.
*PETERBOROUGH: THE WILSON TAVERN SHOP, Stephen VanRensselaer, The Cross Roads.
PORTSMOUTH:
*J. L. COLEMAN, 217 Market Street.
*HORACE M. WIGGIN, 350 State Street.

NEW JERSEY

CLOSTER: CLOSTER ANTIQUE SHOP, Sara M. Sanders, Alpine Road. General line.
*EAST ORANGE: THE BLUE DOOR, 14 Prospect Street.
*FREEHOLD: J. B. KERFOOT.
*HADDONFIELD: FRANCES WOLFE CAREY, 38 Haddon Ave.
HOPEWELL: WILMER MOORE, 18 West Broad Street. General line.
MONTCLAIR:
F. S. CAPOZZI, 663 Bloomfield Ave. General line.
*THE PEKING PALLOU, 147 Watchung Avenue.
*NUTLEY: ETHEL H. KAUFMAN, 244 Prospect St.
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